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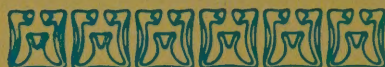
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THE ELECTRIC LIGHT ORCHESTRA MANIA

By Essida Shirley



Crashing like a torpedo into the early days of 1973, a record called "Roll Over Beethoven" burst apart a dormant music scene, leaving a wake of bulging eyes and gaping mouths. It was that kind of record. At a time when the unexpected in music was, well, unexpected, "Roll Over Beethoven" brought in a new twist with each succeeding verse, the whole thing driving with a relentless abandon that kept listeners rapt with wonderment. The *Electric Light Orchestra* had arrived in America.

Where they came from is a story requiring a little background. In 1965 there were many rock bands in the city of Birmingham, England. There were the Moody Blues, the Cheetahs, the Redcaps, Denny Laine & the Diplomats, Mike Sheridan & the Nightriders, Carl Wayne & the Vikings, and more.

In 1966 a new group was formed by members of some of these leading groups: The Move. The Move was led by Carl Wayne and Roy Wood, and over the next few years they enjoyed a vast number of chart-topping English smash records. They were respected as much for their understanding of classic pop music structure as for their experiments in "underground" rock, and by 1972 were generally considered one of the world's best and most imaginative groups. *Stereo Review* picked them as the logical successor to the Beatles.

In 1970, amid changes in personnel, the Move was joined by Jeff Lynne, who years before had been a fellow member of Mike Sheridan's Nightriders with Roy Wood. His concepts of music were very

similar to Wood's and together they conceived the idea for a group that would make not only the Move but everything else in rock obsolete: The *Electric Light Orchestra*.

"What I'd like to see happen," said then-member Carl Wayne, "is a complete pop orchestra. I'd like to get about five groups together, all good musicians, and take over the Royal Albert Hall for a concert. It'd start off with the whole orchestra sitting down to play, and just the soloists standing to do their thing. But the whole concert would end with a complete maze of sound, with everyone blowing together. There would be a certain pattern to play to, but apart from that it would be free-form ... almost the ultimate in pop music."

Wayne subsequently left the group, and these theories were bent by Lynne and Wood, along with drummer Bev Bevan, to fit their conception of how pop music and classical themes could be joined. The first ELO album, *NO ANSWER* was released in mid-1972, and they worked up a good bit of momentum in their first year as the world's first touring rock and roll chamber group. Although the Move wasn't officially disbanded yet, all their creative energy was being channeled into ELO. The personnel was the same, with the addition of several guest soloists from the London Symphony Orchestra.

Following an initial tour of England, Roy Wood left the group to return to a more basic rock & roll sound, leaving ELO in the able hands of Jeff Lynne. Lynne made further changes bringing in his

friends from the Symphony on a permanent basis. The final lineup now reads: Jeff Lynne (guitar, vocals and Moog), Bev Bevan (drums), Wilf Gibson (violin), Mike Edwards (cello), Colin Walker (cello), Mike DeAlbuquerque (bass) and Richard Tandy (Moog, piano and guitar.)

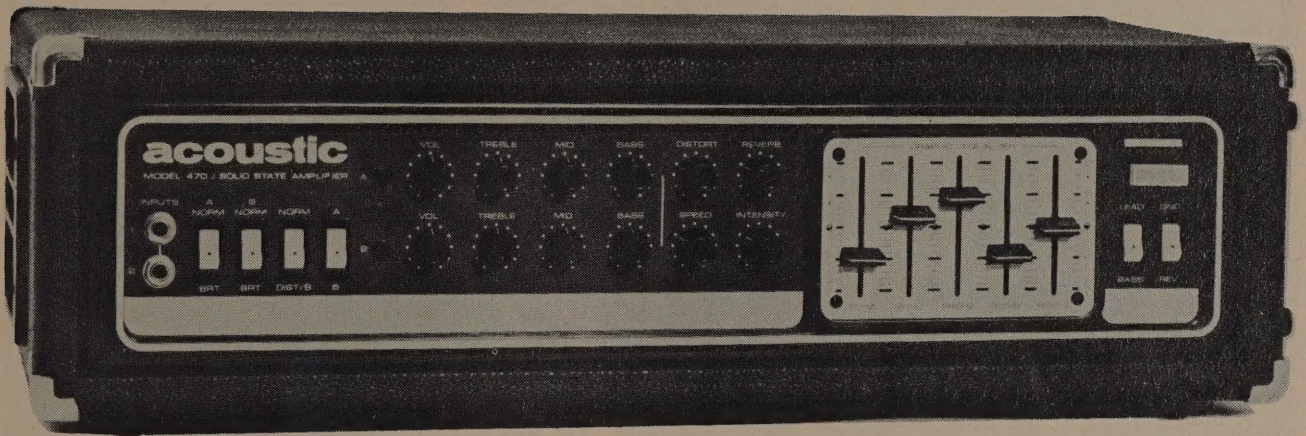
Although the Move had never been as successful in America as they were in England, they had built up a large and loyal following over the years — especially among rock writers and Anglophiles, who almost universally considered them their personal favorite pop underdogs. The debut of ELO was greeted with the same enthusiasm, their first album selling remarkably well for a first effort by an unknown group, and in 1973 "Roll Over Beethoven" became the first American smash hit for the group, after weeks of being #1 in England.

It was a concept record, in some ways a novelty due to its opening classical bars, but basically it was one of the finest rock and roll recordings in years. As ELO-mania increased, a second album was issued and shot up the charts. *ELO II* was the fulfillment of all the promise in the first album, and a great advancement of the original concept. "The arrangement," wrote one reviewer, "reflects a confidence and experience that has to have been bolstered by the skills of the string men and the rest of the band. And Bev Bevan is still one of rock's least acknowledged amazing drummers." It seemed that having the string men as members of the band made it possible to integrate the symphonic and rock styles more effectively and imaginatively.

In late May of 1973, the members of ELO arrived in Los Angeles to kick off their first American tour, a tour that would carry them through forty dates in less than two months and solidify their position as the most exciting and sought-after group of the year. They are an extremely visual as well as a fantastic sounding act, as all of America would learn when they appeared on NBC's "Midnight Special."

With a group like the Electric Light Orchestra, there's no predicting what might happen next. They are limited only by their imagination, and their imagination is unlimited. One thing's for sure, though — there's nothing like 'em in all the world.

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A Hotel Room Visit With **BLACK**



*"We're Freaks...
Not Geeks!"*

The hotel room was one of the posh finest, and the boys were ... well... not exactly what we expected. Draped comfortably over beds and chairs — except for lead singer Jim Dandy, sitting politely, hands folded, in a straight - back chair — they looked ... nice! Oh, the hair was long, all right, well past their shoulders. But hardly what would pass for freaky in this day and age, not in New York City, anyway. And while they weren't decked out in tuxedos or business suits, the jeans and leather weren't exactly the weirdest sight we'd ever seen — not even scruffy!

OAK ARKANSAS..

Heavy Rapping!

By Barbara Gelman

Could these nice, scrubbed, grinning boys — looking like “grewed up” Huck Finns — be those “bestial creeps,” those “hillbilly delinquents,” those “hard-core, over-sexed, dangerous bimbambooms,” alternately cursed and blessed in every music mag across the country? Cursed by the critics, that is, and the high priests of hip — and blessed by the ordinary freaks like you and me. How come this “mob of droolers,” known as Black Oak Arkansas, wasn’t planning an orgy? Why weren’t they panting their “hot and nasty” breaths down our necks, like they were on their way to a rape? That’s what most of the folks who write about them make them sound like.

The boys duck their heads almost shyly when you ask, and they grin. “ain’t no sin in being horny,” says Jim Dandy softly, “and the audiences dig it.” They’re talking, of course, about their shows on stage, which are very much like a kind of orgy of passion. And there’s no doubt about the fact that they are, indeed, talking about sex. The sound, even on record, and the sight, at their shows, is definitely a sensual experience ... maybe even a sexual one. But the attitude is — onstage loud and clear, offstage soft and thoughtfully — sex is healthy, sex is basic and sex, in one way or another, is everybody’s problem, certainly

from the time they hit their teens if not sooner.

“We’re just regular people,” is the way Jim explains it. “And we were molded by the people. Our success has come from the people. We can’t take all the credit. Rock and roll is the sound of a suppressed people ... of the real Silent Majority.”

But make no mistake about who the Silent Majority are to Black Oak Arkansas. They are the kids, messed up or roughed up by a repressive system. And Black Oak, who consider themselves part of that majority, feel it’s their duty to break the silence for those who can’t.

“We’re freaks,” says Jim while the others nod in agreement, “not geeks. We’re not glam rock or glitter rock. We’re mountain men and our music is masculine and rough. It’s like country music, in a way — foot-stomping, light, good-time sound. But it’s still rock and roll.”

Often called third-generation rock, actually their music does have the raw energy of the original sound. But they’ve come a long way since the early days of r’n’r, and their own brand of “Raunch and Roll” is unlike anything else in the world. Called tribal and Americana by various critics, the boys do believe the pace of their music does fit the U.S.A. particularly. It’s the revolution

over and over again, they say.

“Freedom that’s what we’re after,” says Jim who seems to have the most to say. But the others do speak up if they don’t agree, or have something to add. Like, “We were puppets — born puppets — but not our kids.”

And that seems to be the big dream with these boys — to free not only themselves, but their kids as well. And most of them do have kids. Nearly all are or have been married — Jim twice — and they all live together in Arkansas, on the second highest mountaintop in the state. That’s been the dream, to get that prime land for themselves, and they’ve gotten themselves 1300 acres up there to date. Not only that, but, as you no doubt remember, they’ve tried to share it with the people they feel so much a part of by giving away a square inch of it to almost anyone who’s asked. They’ve given thousands of square inches away to their audiences, and folks in Hong Kong, Italy, England and other faraway spots now own a square inch each of rich Ozark soil. The place is called Heaven — Heaven on earth in case you haven’t heard — and the people who own the square inches are now part of the “family,” the family Black Oak Arkansas, that is. Which brings us to two very important points about Black Oak.





They have never performed outside of this country and for a very important reason. The story about their arrest, eight years ago, for grand larceny, is one that's been told many times before. But the fact is, though they never actually spent a day in the Tucker Prison Farm as they were supposed to and

received suspended sentences instead, the last of those sentences wasn't over until this year. They could not leave the country until this year — not as a group. But now it looks as though their futures will be international. But this could have been a very different year for them. This could have been the year

the last of them got out of prison. This could have been the year they just got started — if at all — instead of the year that will make Black Oak Arkansas maybe one of the best and the biggest in the business.

Which brings us to point two. The boys were busted in their hometown, Black Oak, Arkansas. They were Black Oak's bad boys, Black Oak's barbarians. It was, in many ways, because of Black Oak itself that they got into trouble. Nobody would gamble on them back then. Nobody — not kin or parents or friends — would lend a hand in any way. So the boys went up in the hills to live, but if you can eat off the land, you can't buy instruments that way, so they stole — and got caught.

Maybe they would have done something else for bread — but not full-time. They love their music, and they'd be playing it yet — "to the trees or in grandma's cellar" — whether anyone paid to hear it or not. Fact is, it never occurred to them to wonder if they'd make it or not — not on the superstar level at any rate. They only knew they wanted to play, and making some kind of living at it was making it enough.

But as Jimmy put it, "It's mind over matter. You just have to have enough reasons to go on."

And for Black Oak, each of them was reason enough for the others to go on. They are a family, a close marriage of friends — from Harvey "Burley" Jett lead guitar, banjo, piano, organ; to Stanley "Goober Grin" Knight, lead guitar, steel guitar, piano, organ; to Rick "Ricochet" Reynolds, 12-string rhythm guitar; to Pat "Dirty" Dougherty, bass and vocals; to Tommy "Dork" Aldrich, drums; to Jim Dandy Mangrum, lead singer and washboards and the group's mouthpiece; to Butch Stone who's been their

(continued on page 60)



WE READ YOUR MAIL

Cooper Vs. Bowie

Dear Editor,

I can't believe some of the junk you have been printing recently—especially in your June issue. One of your reporters, George Whyman, states that David Bowie's act made Alice Cooper's look like the Lennon Sisters.

Obviously, he doesn't know what he's talking about. He also stated that if the public continues to pay homage to Bowie, we should prepare ourselves for legions of Bowie imitators. I shudder at the thought. What's he think Bowie is—something original? Bowie is a part of the legions of Cooper imitators. And Cooper's music is a thousand times better than Bowie's.

Sincerely yours,
Danny Mahoney
Toronto, Canada

• George Whyman says he likes the Lennon Sisters, adores Cooper, and kind of likes Bowie, too. As for your yearbook beef and suggestion, that was a printer's error, too late to correct, and note our masthead for the name of the new editor.

REMEMBER CARL PERKINS

Dear Editor,

Every now and then, I read articles in Hit Parader about 50's stars like Chuck Berry and Jerry Lee Lewis. How can you overlook the greatest rock 'n' roll composer of them all! How can you forget Carl Perkins — the founder of rockabilly! The only time his name appears in your mag, it's when an author refers to him.

Bob Dylan's first single

was "Matchbox," a Perkins' original. Carl's influence on the Beatles was obvious. Their "country" songs, mostly by Ringo, echo the Perkins' sun sound. Of course, the Beatles recorded three of his golden hits. The fans of Creedence Clearwater Revival may have heard the same rockabilly sound in their cuts. Anyone who likes rock 'n' roll at all loves "Blue Swede Shoes," Carl's very first single. John Sebastian, Jimi Hendrix, Elvis Presley, Johnny Rivers, and John Lennon recorded this classic.

I think an influence like this deserves an article, don't you!

A. Giusto
The Bronx, N.Y.

• We do, indeed, and more information on Carl Perkins will be coming up. Guess we just took it for granted that everybody did know and remember — but it's good to be reminded of our best and most reliable.

READER REVIEW

Beck, Bogert and Appice

Dear Editor,

At last Jeff Beck has found the right musical combination in the newly formed Beck, Bogert, and Appice. It seems that Beck has been waiting to play with Jim Bogert and Carmine Appice for a long time, but his car accident prevented it. To old Vanilla Fudge and Cactus fans, Bogert and Appice are familiar names, and Appice is the first drummer that the Ludwig Company has got to boost its products this much.

But enough about the personnel, and on to the album. The most dynamic cut on the

elpee is "Superstition," by Stevie Wonder. Wonder wrote this song for Beck in return for some guitar work Jeff did on his album. Then for some strange reason, he went out and recorded the song himself. But no matter, because Beck, Bogert and Appice do it better! There's also an excellent version of Curtis Mayfield's "I'm So Proud." "Black Cat Moan" is sung by Beck and features some pretty raw slides, very unusual for him. Danny Hutton and Jim Greenspan are featured on the album along with Duane Hitchings.

After listening to this disc, night and day, I can truly say that Beck has found himself.

Larry Benton
Pine Bluff, Arkansas

LOVE LETTERS AND OTHER STRANGE MESSAGES FOR ALICE COOPER

Dear Editor,

In your July issue, you printed the most wonderful article about the most beautiful, the sexiest man in the world — Alice Cooper. I think he is the most fantastic, divine, delicious, sensuous and marvelous man, and I appreciate the article on him. I worship him, even though I know he's got a girl. But I can't help feeling about him the way I do.

Love to Death, Alice,

Sandra Conn
Indianapolis, Indiana

Dear Editor,

There have been rumors going around that Alice Cooper's real name is Vernon Harlipp. It's also been said that Alice Cooper is his mother's maiden name and the family is distantly related to actor Gary Cooper. Alice

has made no comment on these statements.

Gary Luczynski
East Syracuse, N.Y.

• Well, we knew his name wasn't Alice, but we'll have to check the rest of that out for you. Keep posted.

JEFF BECK'S BACK IN TOWN, TOKYO TOWN, THAT IS ...

Dear Editor,

I have always spent time reading your magazine. We are fans of Jeff Beck from his Yardbird days, and we are always anxious to see a fine article on him.

Now, we've learned that Jeff Beck is having—for sure—a concert here in Tokyo. We seem to be watching a dream come true. For five years, we've always wanted to hear his creative sound direct from the speaker.

It may seem to be a joke, this enthusiasm. But we were really teeny-boppers back then, and we thought that the musical world was a magic looking-glass that we could never reach up or into. That's how Jeff made us feel. Now that we've matured, we cannot just wait for his arrival, but must do our utmost to spread his fame.

But sad enough, we do not have the necessary material, like his biography, or any small story in print. We want a Japanese recording career for Jeff, and we need your help. If you have something you want to know about the Japanese Spotlights, we will gladly do our best to send the necessary material.

Yours sincerely,
Hideko Chume
4-16, 3 Nishooi
Shinagawa-ku
Tokyo, Japan

• For more about Jeff see our Reader's Review at the end of this column. We are planning an article, but meanwhile, any of you fans out there want to help Hideko out?



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TUNEWEAVING

228700 * **JAMES BROWN**
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223834 **CAROLE KING**
RHYMES & REASONS

209544 * **B. J. THOMAS**
Greatest Hits Vol. 2
Raindrops Keep Falling on My Head

221897 * **LAURA NYRO**
THE FIRST SONGS

220723 **FOXY LADY**
CHER

224758 * **LYNN ANDERSON'S**
GREATEST HITS

216093 **SONNY & CHER**
ALL I EVER NEED IS YOU

212654 **BOB DYLAN**
Greatest Hits, Vol. 2

225310 * **KRIS KRISTOFFERSON**
JESUS WAS A CAPRICORN

220061 **DON McLEAN**
American Pie

215459 * **THE GRASS ROOTS**
MOVE ALONG

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Seven Separate Fools

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Stonewall Words

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Mr. Bojangles

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Alone Again (Naturally)

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The Girl You Think You Are

216572 * **APOLLO 100** **JOY**
FEATURING TOM PARKER

201772 **STEPPEWOLF GOLD**
THEIR GREAT HITS

223784 * **CHER SUPERPACK**
The Impossible Dream

203885 **BURT BACHARACH**
One Less Bell to Answer

187088 **BARBRA STREISAND'S**
GREATEST HITS

224659 **DON McLEAN**
FEATURING
THE HIT **DREIDEL**

227447 * **THE BEST OF**
MOUNTAIN

227074 (SOUNDTRACK)
LOST HORIZON
MUSIC COMPOSED, BURT BACHARACH
AND CONDUCTED BY

224147 * **JOE COCKER**
Pardon Me Sir

225508 * **360 DEGREES**
OF **BILLY PAUL**
Me and Mrs. Jones

225334 * **BREAD**
THE GUITAR MAN

214650 **Blood, Sweat & Tears**
GREATEST HITS

219477 **SIMON & GARFUNKEL'S**
GREATEST HITS

225102 * **JOHNNY NASH**
I CAN SEE CLEARLY NOW
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217356 * **SOUNDTRACK**
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220988 **CARLOS SANTANA**
& **BUDDY MILES**
LIVE

209726 **CHICAGO**
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222265 * **HAROLD MELVIN &**
THE BLUE NOTES
I MISS YOU

220368 **JOY** Great Composers'
Hits for the '70's

209973 **CAT STEVENS**
Teaser and the Firecat * 9 more

212753 **ARTHUR FIEDLER**
PLAYS THE MUSIC OF
PAUL SIMON

206573 **ROD STEWART**
Every Picture Tells A Story

221671 **SAILCAT**
MOTORCYCLE MAMA

223438 * **TEN YEARS AFTER**
ROCK & ROLL MUSIC
OF THE WORLD

217851 * **JERRY LEE LEWIS**
The "Killer" Rocks On

196248 **Sly & The Family Stone**
GREATEST HITS

222919 **ENGELBERT HUMPERDINCK**
IN TIME

172411 **BLOOD, SWEAT & TEARS**
God Bless The Child

222190 * **O'JAYS**
BACK STABBERS

219782 **THE BEST OF**
JUDY COLLINS
Colors of the Day

225227 * **RICHIE HAVENS**
ON STAGE
COUNTS AS TWO

226431 **CARLY SIMON**
You're So Vain
NO SECRETS

227322 * **JOHNNY MATHIS**
ME AND MRS. JONES

229823 * **THE O'JAYS**
IN PHILADELPHIA

226332-226333 **NEIL DIAMOND**
HOT AUGUST NIGHT
COUNTS AS TWO

222679 * **INSIDE THE MIND**
OF **BILL COSBY**

225649 * **BILL QUATEMAN**
Get It Right On
Out There - Only Love

222125 **ROD STEWART**
Never A Dull Moment

222976 **ZUBIN MEHTA**
HITS AT THE
HOLLYWOOD BOWL

223412 * **Blood Sweat & Tears**
NEW BLOOD

225367 **ARTHUR FIEDLER**
AND THE BOSTON POPS
Gotta Travel On

222372 * **GILBERT O'SULLIVAN**
HIMSELF

203919 **CARPENTERS**
Rainy Days and Mondays

222406 * **MAC DAVIS**
BABY DON'T GET
HOOKED ON ME

223644 **MOODY BLUES**
Days of Future Passed

225284 * **FOUR TOPS**
KEEPER OF THE CASTLE

216820 **ROGER WILLIAMS**
LOVE THEME FROM
"THE GODFATHER"

222018 **THE 5th DIMENSION**
Greatest Hits On Earth

211284 * **VIKKI CARR**
SUPERSTAR

213538 **PAUL SIMON**
Me and Julio Down by
The Schoolyard

226274 * **DONNY OSMOND**
"MY BEST TO YOU"

196444 **CARPENTERS**
CLOSE TO YOU

186809 **SIMON & GARFUNKEL**
Bridge Over Troubled Water

210229 **THREE DOG NIGHT**
HARMONY
Family of Man

218297 * **BILL WITHERS**
STILL BILL

210112 **MANTOVANI**
To Lovers Everywhere
September Song + 9 More

211540 **CHER**
GYPYS, TRAMPS
& **THIEVES**

* Selections marked with a star are not available in real tapes

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... if you want only the regular selection for your musical interest, you need do nothing — it will be shipped to you automatically (naturally, you may return the regular selection at our expense and for full credit if you did not have at least ten days in which to decide)

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The TRUTH About SLY—

By Karen Blackwell



The Way He Tells It!

**Exclusive
Interview**

"I know I'm the best actor in the world — the greatest in the world!"

"Right, Sly, I've already said that. See, here it is, right in my notes."

Suddenly, a huge grin lit up his face from the inside. "Yeah, but did you say it seven times?"

This reporter would — under any and

all circumstances — say anything Sly wanted her to seven times and more. If he wants to act or write books or be a playwright — which he does — or sell flounder in Fulton Fish Market — which he doesn't — this writer is ready to campaign for him on any level.

Not to lay a bunch of gush on you, kid-

dies, but I had never met Sly before this interview. And all I'd ever heard about him, on a personal level, was that he was the bad boy of the music business. An innovator, a star, maybe even a genius — yes. But a good guy? More like the meanest man in the biz was the way we heard it. Even his agent had vague words

of warning about the interview — like be sure to bone up on him, spend the week listening to his music, he hates silly questions, etc.

"And ask him why he's always late for concerts — if he decides to show up at all — and why there's such a big turnover in musicians?" growled a disgruntled fan who also happens to be a music reviewer. "Does he kick 'em out, or is he just so difficult, they quit?"

An equally horrified reader of bad-press Sly items wanted to know about his allegedly pregnant girlfriend.

So off we trotted, half in fear, half in anger, wondering just how bad a time Sly was going to give us before the night was out. But what Sly did give us was the truth — not the way you've read it before — but the way he tells it now. More important, we came away believing that this "difficult" Sly was, indeed, one of the good guys.

Not that he's shy or modest in any way. When Sly says, "I'm the best," whether he's talking about his music, his lifestyle or his untried talents like acting, he means it. Nor is he nice in that simple, uncomplicated way some people have. He's complex, sometimes hard to understand and even disconcertingly unsure of himself — like he doesn't quite know who he's supposed to be. But he tries to communicate, to answer the most difficult, even embarrassing questions — and he did this for us under grueling circumstances that nearly did us both in.

Seems Columbia Records didn't know this interview had been scheduled, and had decided to do a promotional film on him at the same time. And it was a shame-faced Sly — the very same who's reportedly always late for concerts — who apologized profusely for the mix-up.

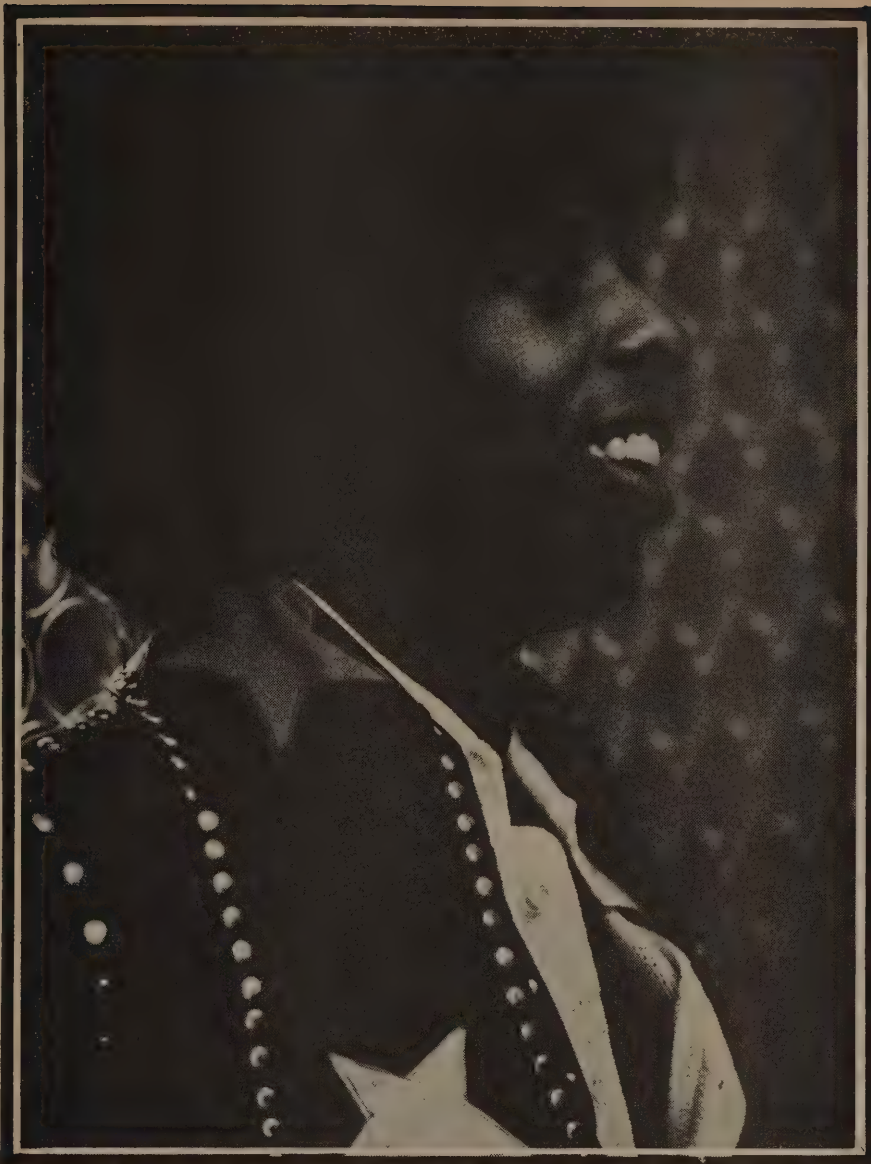
"I don't want to keep you waiting," he said worriedly. "Maybe we can talk while they're shooting the film."

It was impossible. The bright, hot lights, the constant direction, the enormous amount of equipment just kept us apart. But your reporter didn't mind. It was fascinating to watch "bad boy" Sly going through this ordeal, with nary a nasty word or complaint. Good-humored, hard-working, he was a thorough-going pro doing what he had to — and it didn't look easy. He was wearing a black-and-white satin cowboy shirt, black velveteen cowboy-type trousers and high-heeled boots, and he must have been baking under those lights. But on and on and on he went through endless takes.

By the time it was over, I was certain he'd be too tired for an interview. But, no, he wanted to get on with it — "to give you what you want."

Well, what I wanted, first of all, was the answer to some of those stories that had been circulating — like the lateness at concerts.

Again, Sly, who mostly sports a tireless, charming smile, looked shame-faced and just a little angry.



"Let's just say it was a combination of bad road organization and relying on people I shouldn't have. I never meant to be late for a concert ... never wanted to disappoint an audience ... and I don't think I will again. I think it best that I rely on myself."

And how about that big turnover of musicians?

"I'm not sure I know what people mean when they talk about that," Sly said, puzzled. "The people who are in the 'Family' are in the 'Family,' and have been from the start. We'll never part. We are a family. If they're talking about the backup musicians, well, sometimes they're replaced by someone more efficient, or they get tired of backing up a group, and form a group themselves, or something like that."

And the truth is that every act does have a high turnover rate. It's a fact of the business.

But what about that allegedly pregnant girlfriend?

"Yeah, I heard about that," he said, looking even more puzzled. "Somebody said they read it — in the columns and a

few other places. But I'm not going to be — and as far as I know — I never have been a father."

The fact is, says Sly, that he never does read any of the items about himself, though he can't help hearing about them. And while he indicates on the one hand that he doesn't much care, he does confess enough concern to set the record straight. When asked what he wants his audience to know about him, he says earnestly, "the truth, the way I'm telling it to you, and the way I hope you'll tell it to them — you know, about being late for concerts and being a bad guy. And how I feel about music."

And how does Sly feel about music — the music field in general, and his own place in it specifically?

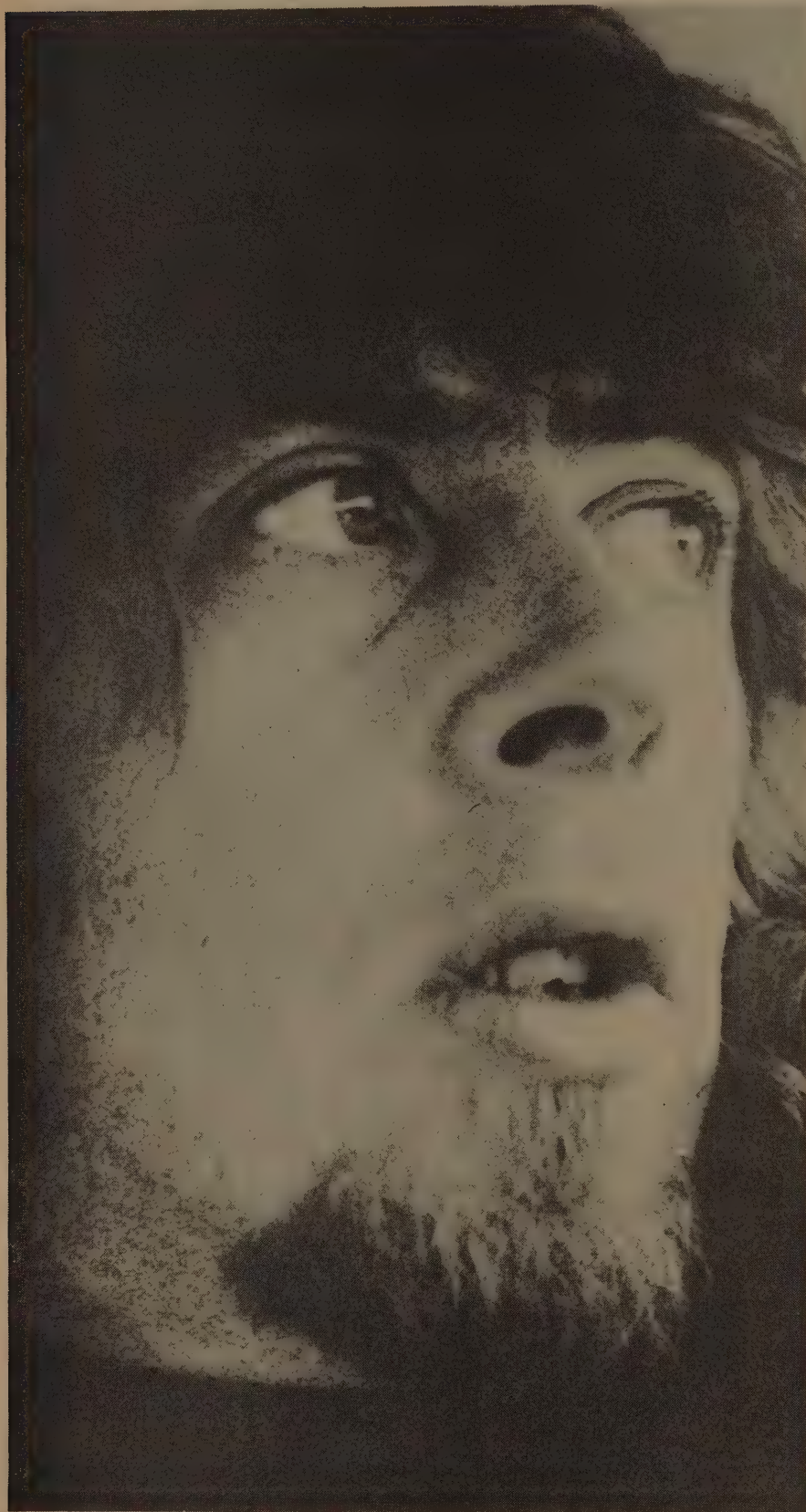
"The music field's always good," he says, looking genuinely delighted. "As for my own music ... well, I'm satisfied for the moment. But I'm never really satisfied."

But with all the tours and recording sessions, etc., doesn't it ever get to be a job?

(continued on page 52)

JOHN MAYALL... Is Blues

By Judith Felice



JOHN MAYALL

Everyone who loves the blues knows John Mayall. For years and years, this soft-spoken musician from Manchester, England, has been teaching the British what it's all about. And crazily enough, he knows more about it and can do more with it than most Americans who were born with it.

Johnny's been putting his brilliant bands together practically since the first note of music he's ever heard. He likes to keep changing the personnel. And it's a great tribute to him that many, many famous musicians have graduated from the John Mayall brand of music-making. Earlier on, when he headed the Blues-breakers with Eric Clapton, Jack Bruce was also part of the group. When they left to become part of the Cream, they were replaced by the likes of Mick Fleetwood who formed Fleetwood Mac. Then came Mick Taylor, who'd one day be lead guitarist for the Stones.

talent would be the understatement of the year. But he does keep on changing. And the fact that he's played host to some of the most famous musicians in contemporary music at some point in their career—only to have them leave or let them go—has caused some comment.

But as John puts it, "I find that by continually changing my bands, I don't get stagnant as a performer, nor does my music as a composer. When I feel that the music with the musicians concerned has gone as far as it can possibly go, then I start to think about organizing a new set of musicians and some new music."

Johnny's new set and new music is phenomenal in its way. His latest for Polydor, "Moving On," is a whole new facet in his love for the blues.

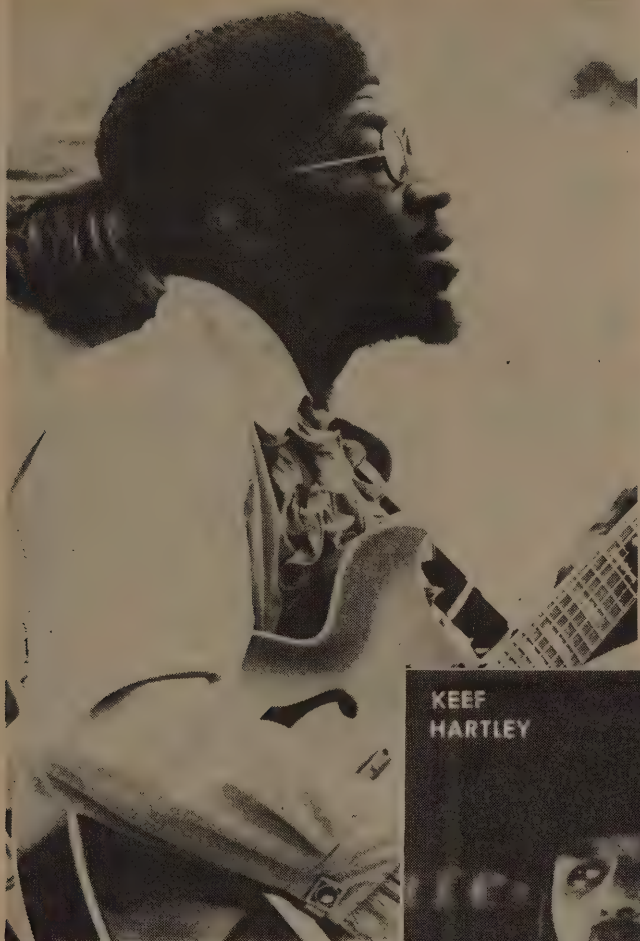
"The point of this album, says John, "is to try and get rock audiences exposed to jazz musicians. And for them to realize that there isn't too much difference—they're basically listening to the same thing."

Actually, it's a wedding of blues and jazz that John's talking about, and he's collected the best in the business to help him prove his point.

Red Hollaway, tenor sax, has played with the best in the business. He's toured with Billie Holliday, Charlie Parker, Nat King Cole, Duke Ellington. Name the

(continued on page 61)

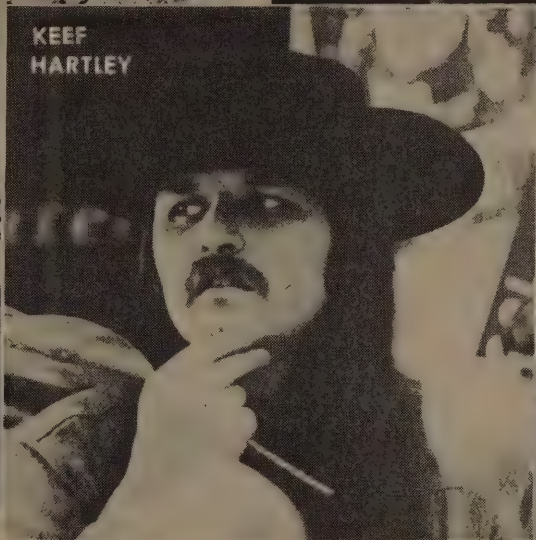
FREDDIE ROBINSON



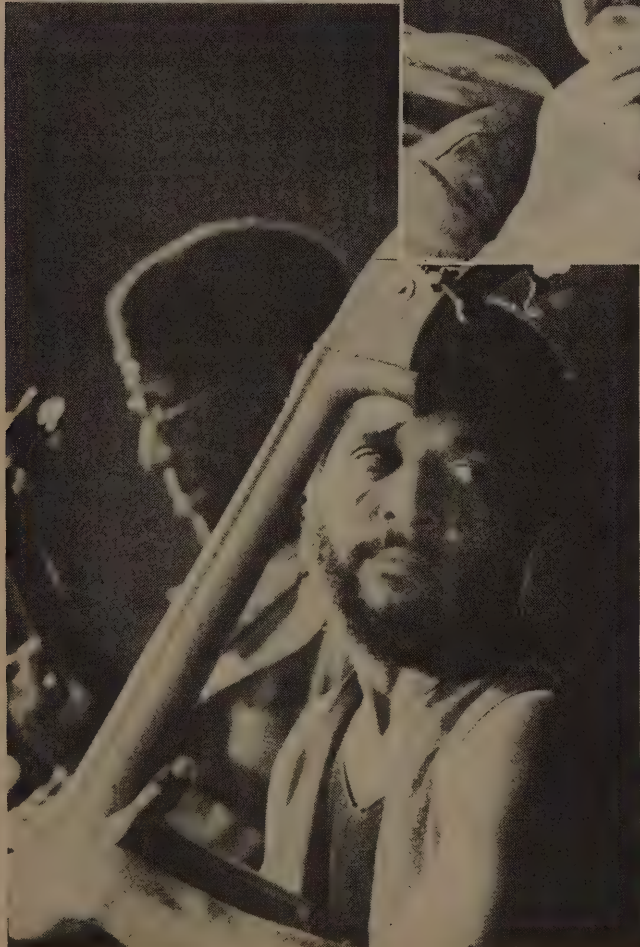
RICHARD "BLUE" MITCHELL



KEEF HARTLEY



VICTOR GASKIN



RED HOLLOWAY



PROGRESSIVE ROCK SONGS

SHOW BIZ KIDS

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

While the poor people sleepin' with the
shade on the light
While the poor people sleepin' all the
stars come out at night

While the poor people sleepin' with the
shade on the light
While the poor people sleepin' all the
stars come out at night.

After closing time at the Guernsey Fair
I detect the el supreme from the room at
the top of the stairs
Well, I've been around the world

And I've been in the Washington Zoo
And in all my travels as the facts un-
ravel
I've found this to be true.

While the poor people sleepin' with the
shade on the light
While the poor people sleepin' all the
stars come out at night

While the poor people sleepin' with the
shade on the light
While the poor people sleepin' all the
stars come out at night.

They got the house on the corner
With the rug inside
The got the booze they need
All that money can buy
The got the shapely bods
They got the Steely Dan T-shirt

And for the coup-de-gras
They're outrageous
They're outrageous
(Repeat chorus).
Show biz kids making movies of
themselves
You know they don't give a ... about
anybody else.

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CHINA GROVE

(As recorded by the Doobie Brothers)

TOM JOHNSTON

When the sun come up on a sleepy little
town down around San Antone
And the folks are risin' for another day
round about their homes
People of the town are strange
And they're proud of where they came
Well you talkin' 'bout, talkin' 'bout
China Grove
Oh oh China Grove.

Well the preacher and the teacher
Lord they're a caution
And they are the talk of the town
When the gossip gets to flyin' and they
ain't lyin' when the sun goes fallin'

down
They say that the preacher's insane and
dear Miss Perkins' a game.

Ev'ry day there's a new thing comin'
The ways of an oriental view
The sheriff 'n' his buddies w'their
samurai swords

You can even hear the music at night
And tho' it's a part of the lonestar state
The people don't seem to care
They'll just keep on lookin' to the east.

Talkin' 'bout talkin' 'bout a-China
Grove oh
Oh China Grove.

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BILLION DOLLAR BABIES

(As recorded by Alice Cooper)

A. COOPER
M. BRUCE
R. REGGIE

Billion dollar baby, rubber little lady
Slicker than a weasel, grimey as an
alley
Loves me as no other lover
Billion dollar baby, rubber little monster
I adore you
Man or woman livin' couldn't love me
like you, baby
We go dancing nightly in the attic
While the moon is rising in the sky
If I'm too rough tell me
I'm so scared your little head will come

off in my hands.

Billion dollar baby I got you in the dime
store
No other little girl could ever hold you
any tighter
And tighter than me, baby
Billion dollar baby
Reckless like a gambler
Million dollar maybe
Foaming like a dog that's been infected
by the rabies
We go dancing nightly in the attic
While the moon is rising in the sky
If I'm too rough tell me
I'm so scared your little head will come
off in my hands
Million dollar baby, billion dollar baby
Trillion dollar baby, Zillion dollar baby.

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MY MARIA

(As recorded by B. W. Stevenson)

DANIEL J. MOORE
B. W. STEVENSON

My Maria, don't you know
I have come along long way
I have come a long long way
I've been longin' to see
Her when she's around
She takes my blues away
Sweet Maria
The sunlight surely hurts my eyes
I'm a lonely dreamer on a highway in

disguise.

Maria, there were some blue and sor-
rowed times
But just my thoughts about you
Bring back my peace of mind
You gypsy lady

You're a miracle worker for me
You set my soul free like a ship sailin' on
the sea
Maria, Maria I love you.

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Prophecy Publishing, Inc.

PROGRESSIVE ROCK SONGS

FUTURE SHOCK

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

Hey little sister where's your brother
See your mother standing in the soup
line

Our blessed father ain't got the strength
to be bothered

The almighty world
Hear me girl was bent on to weight him
down

And we got to stop all men from messin'
up the land

When what we understand
This is our last and only chance
Everybody it's the future shock, future
shock

Ooh, ooh future shock.

Our worldly figures playin' on niggers
Oh see them dancin', see how they're
dancin' to the superfly

Oh ain't it dumb when you don't know
where you're comin' from
Dancin' to our youth

Crying at the truth to get over, over,
over, get over.

We got to stop all men from messin' up
the land

When what we understand
This is our last and only chance
Everybody it's the future shock, future
shock, future shock.

The price of the meat
Higher than the dope in the street
It any wonder for those with nothing to
eat

Some's got it made
But still seems so afraid

There's no love for his brother
No plans for another, future shock
Mustlin' goin' on, future shock

Everyone's alone, future shock
Don't know the people, future shock
Afraid of the steeple, future shock,

future shock, future shock

Ooh, ooh, ooh, oh

Future shock, ooh oh, ooh oh.

Hey big sister where's your mister
Dressed to the bone tryin' to get home
It's all right what's goin' on

You seem always alone

Couldn't raise bail, man he's in jail
Get over.

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ing Co.

IN THE MIDNIGHT HOUR

(As recorded by Cross Country)

WILSON PICKETT
STEVE CROPPER

I'm gonna wait till the midnight hour
That's when my love comes tumbling
down

I'm gonna wait till the midnight hour
When there's no one else around
I'm gonna take you, girl, and hold you

And do all the things I told you
In the midnight hour, yes, I am, oh yes I
am.

I'm gonna wait till the stars come out
And see that twinkle in your eyes
I'm gonna wait till the midnight hour
That's when my love begins to shine
You'll be the only girl I'll love
And really love you so in the midnight
hour

Oh yeah, in the midnight hour.

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MAKE UP YOUR MIND

(As recorded by J. Geils Band)

PETER WOLF
SETH JUSTMAN

I don't mind waiting for you
It's what I really, really wanna do
But you got me standing, waiting on
line

And baby girl, it just ain't right
Make up your mind, make up your mind
Girl, make up your mind 'fore it's too
late

I been trying to get close to you
I can't believe the things you put me
through

So tell me baby, what's it gonna be
Do I have to say goodbye or are you
staying here with me

Make up your mind, make up your mind
Girl, make up your mind 'fore it's too
late.

Girl, believe me
I'm telling you for the very last time
Don't hesitate, don't turn away
Don't make me wait, I just can't wait
Make up your mind, make up your mind
Girl, make up your mind, 'fore it's too
late

'Fore it's too late, 'Fore it's too late

'Fore it's too late, 'fore it's too late

Come on, baby

(Come on make up your mind

Come on, make up your mind).

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HALF-BREED

(As recorded by Cher)

MARY DEAN
AL CAPPS

My father married a pure Cherokee
My mother's people were ashamed of
me

The Indians said that I was white by
law

The white man always called me "In-
dian squaw".

Half-breed that's all I ever heard
Half-breed how I learned to hate the
word

Half-breed she's no good they warned
Both sides were against me since the
day I was born.

We never settled, went from town to
town

When you're not welcome you don't
hang around

The other children always laughed at
me

"Give her a feather, she's a Cherokee".

We weren't accepted and I felt
ashamed

Nineteen I left them, tell me who's to
blame

My life since then has been from man to
man

But I can run away from what I am.

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By Robert Magnus

All of us who have been be - moaning the dissolution of THE BEATLES, have finally received the last word on the subject from JOHN LENNON, himself. "All people ever talk about in the business or around us about getting the BEATLES together is to make money, because all the other money was either stolen or lost or wasted. And the only talk about BEATLE reunions comes from people at the side of Beatles who want to put us together and make millions and millions of dollars. And I'm not interested in that or in playing with the old team again ... when you do something just because the public wants you to do it you become something else. You become MUZAK!" ... So I suppose that as they say ... is that!!!

Word is out that THE ROLLING STONES are seriously considering a tour of the Soviet Union. MICK JAGGER has been quoted as saying: "We haven't gotten it together yet, but I hope it will come true." (If anything ... The Stones should do more to cement international relations than our long - winded politicians!)

Cornell University was in a near state of riot due to the failure of DEEP PURPLE not showing up for a scheduled concert. The promoters of the concert did not give the 12,000 waiting customers any explanation, causing an hour and a half of rock and bottle throwing. But, they said: "We never got any explanation from the group, itself." (Better get it together boys ... and soon!)

The super - talented LEE MICHAELS now has a full band. He and drummer KEITH KNUDSEN are now joined by JOEL CHRISTIE on bass and DRAKE LIVIN on guitar. Michaels, himself, has switched from organ to piano. The new group debuted to a great reception at the LED ZEPPELIN concert in San Francisco.

Bit talk on the New York scene is the new rock musical based on the BEATLES "Sgt. Pepper's Lonely Heart's Band", which is being produced by the Robert Stigwood Organization (managers of the BEE GEES and producers of the original "Jesus Christ, Superstar"). The musical will be scripted by Tom

O'Horgan and the songs acquired by Stigwood come from "Sgt. Pepper" and "Abbey Road." It will also include a few earlier numbers such as "Strawberry Fields" and "Penny Lane". The main character of the show will be "Billy Shears", the vocalist introduced on the "Sgt. Pepper" elpee just before "A Little Help From My Friends". His name surfaced again briefly during the "Paul is dead" fiasco, as the individual who, according to that old gossip, replaced the presumed deceased McCartney. When asked to comment on this new venture, JOHN LENNON was quoted: "There are a lot of things on me mind right now, and none of them have to do with "Sgt. Pepper".

In this writer's humble opinion, GEORGE HARRISON'S latest elpee release on the Apple label, "Living In the Material World" is the most important work the ex - Beatle has contributed to popular music, as yet. Completely tasteful, and without assuming the role of the patronizing "guru", Harrison has rendered the most spiritually uplifting collection of songs, which should far outshine some of the more trivial offerings from his former Beatle partners. My particular favorite is one entitled: "The Lord Loves the One". It would really be fantastic to see what ARETHA would do with that one!

Been wondering how this new ruling handed down by the Supreme Court on "obscenity" will affect some of our "raunchier" musicians and vocalists. Can you dig ALICE COOPER coming on like the CARPENTERS?? Seriously, it just might present quite a few problems for quite a few performers, who have been able, up until now, of doing whatever their thing happens to be. Frightening!!!

Caught the twentieth anniversary show of DICK CLARK'S AMERICAN BANDSTAND. Must confess, that it really was as bad then, as it is now. The kids are a little funkier, but Clark still has about as much appeal as a prune danish! (Sorry Dickie!)

the biggest talk in the music industry as of this writing is the startling announcement made recently, in London, by DAVID BOWIE, that he has decided to cancel any further public appearances and concerts. Bowie's reasoning is that he feels that at this time he would prefer to devote his energies to writing and possibly becoming involved in film making and television. Of course, there have been numerous stars of Bowie's magnitude, who have taken the same route ... and then have had belated changes of heart. We shall see. It does seem a little coincidental that two of Bowie's admitted idols (JUDY GARLAND and the French singer / composer JACQUES BREL) had at various times during their careers, made the same kind of dramatic announcements

... only to "lay low" for awhile, and then come back stronger than ever ... thus giving their clamouring fans an even more intense yearning for their talents. It's an old theatrical gimmick, as far as I'm concerned, however, it's been known to work. On top of that, it still remains ... a ham; is a ham; is a ham; is a ham! (Smart lad ... that Bowie!!!)

An interesting quote from MARC BOLAN of T. Rex, concerning the fate of "glamour rock", for which Bolan is credited with being a pioneer: "I don't want to go on the road now for fear of being involved in the dying embers of Glam - Rock. I don't feel involved in it, even if I started it. It's not my department any more, and personally I find it very embarrassing."

Well, if "Glam - Rock" is in it's dying embers ... somebody should hip British star GARY GLITTER, to the vibes. The flamboyant performer, only until a few years ago, worked under the performing name of PAUL RAVEN. Some mad stroke of genius prompted the name change ... and thus GARY GLITTER became the darling of millions of English teeny - boppers. His act is basically very funny. There's something almost surrealistic about this aging pop star prancing up in front of these thousands of screaming, weeping girls. He almost looks like "Maude" in a Bowie wig, pretending to be Elvis. However, the fact remains that the guy is doing rather well. It will be interesting to see what happens with his career after his managers decide to promote an inevitable American tour.

In addition to his "Drugola" problems, the recently fired president of Columbia Records, CLIVE DAVIS, is now being sued, along with CBS, by DAVID CLAYTON - THOMAS to the tune of 2,600,000 dollars, alleging breach of contract. According to insiders, when Clayton - Thomas heard of Davis' firing, he sent him a telegram quoting the lyrics from BLOOD, SWEAT & TEARS hit, "You've Made Me So Very Happy". (Nasty! Nasty!)

MICK AND BIANCA are supposedly prospecting for a tartan shangrila on the Scottish island of Gigha. The island is for sale, and if Mick decides to buy, he will own 4,000 acres, spanning six miles by two miles, and plenty of cod-fish.

KEITH EMERSON of EMERSON, LAKE AND PALMER has finally made a definite statement regarding the rumors circulating of a split with the group. He said: "The fire hasn't gone out of the band at all. The rumors? Oh sure ... I know about them. But I believe the band has a future. We have problems, like any other band, but we talk them over, and everything is kept open, so it doesn't explode. That's really the important thing, and we all work well with each other." HP

KEITH REID DISCUSSES "GRAND HOTEL"

By Beryl Felice



Keith and Gary doing their thing.

SIDE ONE: "Grand Hotel" — "What can I say about the track? It's a big one ... a lavish production. An Extravagant production. That echoes what the song's about really ... the grand life. The life that we don't lead very much of the time (laughter). From my standpoint, as the writer, it's more wishful thinking than reality.

"When I wrote the words to the song, I didn't have any idea how it would turn out musically. It's quite humorous in parts. I thought parts of it were funny anyway. In a way, it could have been a humorous song. As it happened, it turned out to be like the title ... a grand sort of song.

"It's got a middle section in it ... an instrumental section in which Barry, our

drummer, plays the mandolin. It's his first presentation as a mandolin player. He got off his stool and came out front. He put twenty-two mandolins on in fact. We roamed quite madly in that one section.

"I wrote the song about nine months ago, just prior to the tour we did to promote Edmonton. I think we first started performing the song on that tour, too."

"*Toujours L'Amour*" — "The title is kind of a quip about the song's story.

'She took all the pleasure and none of the pain.

All of the credit and none of the blame.'

"Then it goes on to say:

'I came home to an empty flat

She'd left me a note and had taken the

cat.'

"The title, I believe, roughly means 'long live love' or something like that."

"*A Rum Tale*" — "This is another song about love gone wrong.

'She's furdled my fancy.

She's murdled me good.

"And I say:

'I've taken to drinking and given up food.

"Then I think of buying an island somewhere in the sun ...

'Hiding from the natives and living on rum.

"That's why it's called 'A Rum Tale.' It's a drinking song. Not a drinking song as such, but it's a song from the bottom of a bottle. It's quite a romantic song. The music is quite

romantic. It's sort of like a south-sea island type of thing. Very Caribbean."

"T.V. Caesar" — "When we come to America, we avidly watch all the talk shows. Johnny Carson, Dick Cavett, David Frost ... all of them ... so that prompted me to think about these guys as being the real rulers of America ... as being T.V. Caesars. The song is about that whole situation. It's about T.V. Caesar, who's got a mighty mouth and gets the news in every house. Instead of the theory that we're watching him, it's really that they're watching us. I'm saying that he's got spies in every crack and corner, watching us whilst we're eating our t.v. dinners ... creeping into our eyes and ears, finding out our secret fears."

"I wrote the song very recently. I remember when David Frost was very big about two years ago. Now, he's not that popular any more. But when he was at his peak, Frost could have been — and maybe was — ruling the world. Just like T.V. Caesar ... 'whose mighty mouth tops the pops in every house.'"

SIDE TWO: "A Souvenir of London" — "It's about venereal disease. I don't refer to it specifically in the song, but if you read the words, it becomes apparent. Henceforth, a souvenir of London. It's about, in my idea, an American tourist coming over to England and going home with an extra souvenir. He's got to hide it from his mum ... he can't declare it at the customs ... but he's going to have to take it home."

"Bringing Home the Bacon" — "It's about someone called Mighty Baby Dumpling and his parents stuffing food down him. It sort of ends up by saying, 'Mighty Baby Dumpling ... stuff him 'til he bursts.'"

"For Licorice John" — "When I say for, I

mean written for somebody called Licorice John. It's written for a friend of ours. Licorice John's not his real name, but that's the name he made up for himself. He killed himself. Dove off a bridge. The song tries to say something about his situation. It ends up by saying, 'He fell from grace and hit the ground. He fell into the ocean and drowned.' He's struggling in the water and the people in the harbor are watching him. The last thing he sees are the people waving at him. They don't realize that he's drowning."

"It's not specifically about that particular person, Licorice John, but it's inspired by the thoughts I had about him. It's quite a sad song. That may be interesting in that it was written quite recently also. I suppose at least half the album are songs that we've already even performed on stage. Some of the songs, like 'T.V. Caesar' and this one, 'Licorice John,' though, were done totally in the studio. We kind of worked out the arrangements there ... as opposed to playing a song, rehearsing it, then playing it on stage. I'm sure you know the difference between a song that's been played for three months and a song that was recorded a short time after it's arranged ... something discovered whilst you're recording. This song was the sort of song that we discovered as we recorded it. We found a direction for it in the studio itself."

"Fires Which Burnt Brightly" — "This is also a sad song. It's kind of me talking to somebody who's ... well, our affair is all over and we're saying that the war we're waging ... we're waging it, but it's already lost. The thing we were fighting for was finished a long time ago. It goes on to say 'malice and habit has now won the day,' which means all

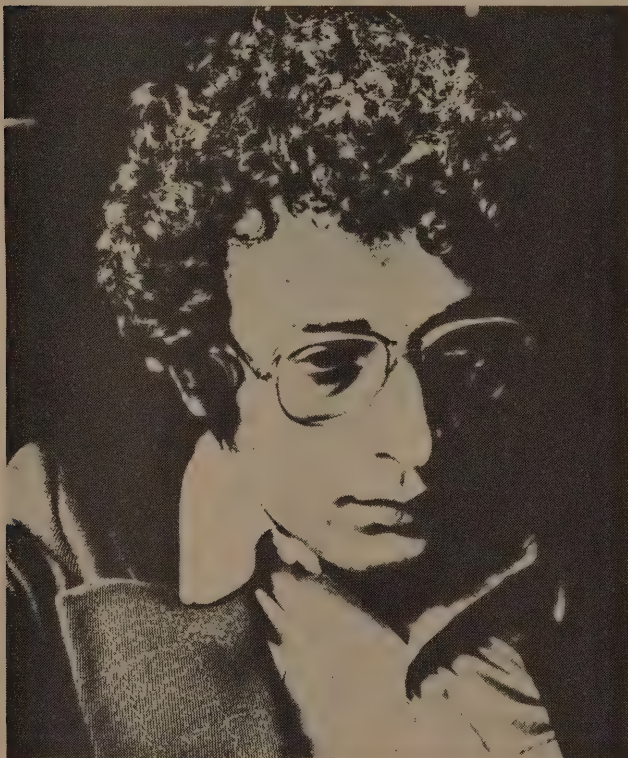
that we're left with is the habit of fighting with each other ... 'the honors we fought for are lost in the fray' ... the thing that we're fighting for was lost in the fighting about it."

"We did an interesting thing with that. Have you heard of the Swingle Singers? They're a French chorale group. They're pretty famous in Europe and we've long been admirers of theirs. We thought it would be nice on that one track to have a lady singing in the background. A female voice not singing the song, but just backing things. So we got in touch with this woman who is the featured voice of the Swingle Singers. She lives in Paris. In a way, it was kind of a fantasy in that we were saying that it would be nice to see her on the song. The name of the woman, by the way, is Christianne LeGrande. We were saying, 'Oh, we should get Christianne LeGrande to sing on this one' just like we would say, 'Hey, we ought to have the best orchestra in the world playing on this one.' So we put out the word that we wanted her to sing with us. We're pretty big in France, and she found out about it and was thrilled to do it. It was just an experiment and it worked."

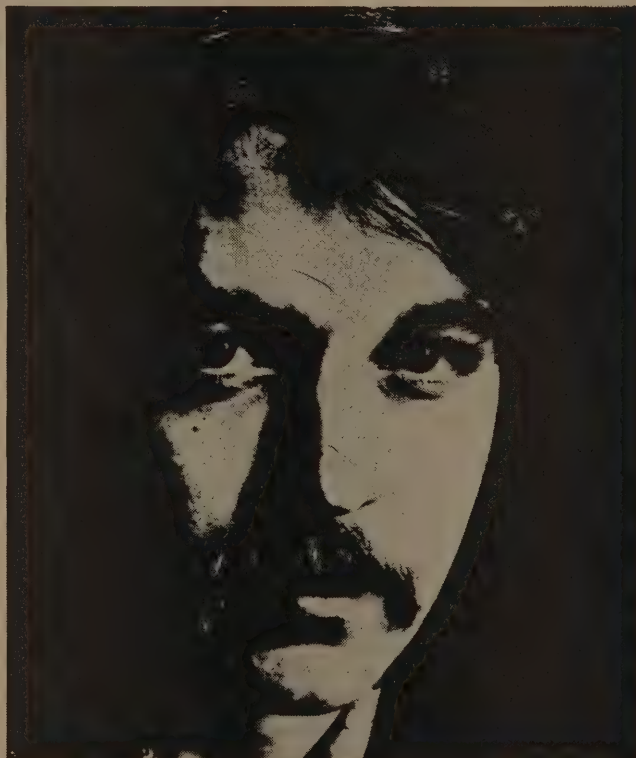
"Robert's Box" — "It's about a doctor .. the box being his bag full of equipment that will help the patient get well. It's a very sad song, lyric-wise. The poor patient needs help and isn't getting any. A very pathetic situation. The music, though, is very bright ... almost like carousel music. That's the black humor of the song, the direct clash between words and music."

"I also like very much the way the song ends. When one hears the ending, they know that it's not only the end of the song, but the album, too. I like the idea of that."

HP



Keith Reid



Gary Brooker

Before he grew the beard, Waylon Jennings looked like a hulking hillbilly rocker of the 1950's. The slicked - back black hair and rough - hewn facial features made the "country wailer" look the part of the Cherokee warriors who are hidden in his ancestry. He looks like the tag on the title tune of his last RCA album, "Lonesome, On'ry and Mean."

With the new beard, shaggy hair and black western duds, he became the deep throated singing cowboy who fame broke out of the country ranks into the pop and underground fields. One East Coast critic wrote that his voice was so smooth it sounded as if it had been "distilled in charcoal."

The rawboned appearance is only a small part of Waylon's appeal. When listeners hear him turn loose on his music, it comes out to be what one pop writer called "heavy."

"Some people hear my music and holler, 'that ain't country.' But, to me, country is performance. I don't think the musical arrangement, or the instrumentalization has as much to do with it as the singing performance, mainly because I feel country music is soul," Jennings has stated.

There is nothing artificial about the special Jennings sound that regularly charts country records. Some folks in the business have even predicted that the coveted Country Music Association's "Entertainer of the Year" award is in his near future.

In the last few years Jennings has become big with the college crowd because of his realism and ability to blend pop and country music.

Not long ago, he appeared at Max's Kansas City Club in New York and drew record attendance. The trade press praised him for bringing the "authentic country sound" to the Big City.

Waylon's career traces back to a disc jockey job in Lubbock, Texas at age 12. Actually, it goes back farther than that. His father was a guitar picker of Texas fame. Music has always dominated his life.

Waylon was still struggling for recognition when Chet Atkins heard him singing in a Phoenix night club and signed him to an RCA recording contract.

From the beginning, there was something different about his singing. He was a combination of many things of this nation and his music showed it. Jennings claims to be part Commanche and part Cherokee. There is even some Irish and Dutch thrown in somewhere.

His music is equally difficult to corral into a regular category. It's a combination of folk, country and even rock and roll. He even likes to give a country song a heavy rock beat if he feels it enhances the message.

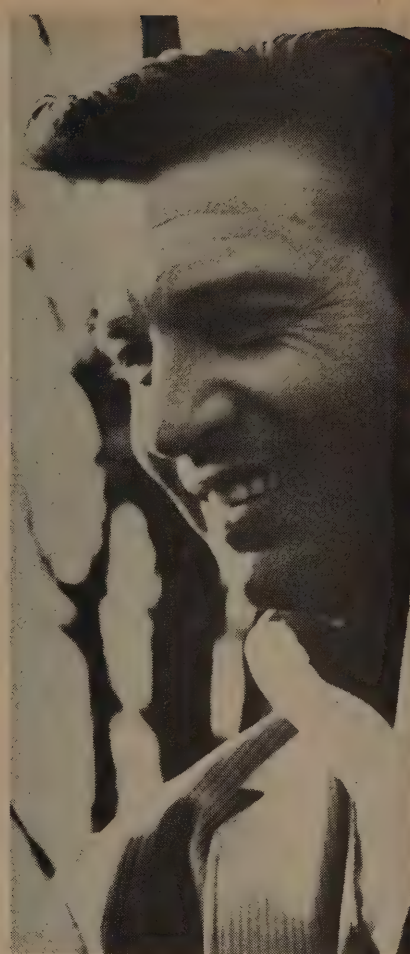
"I'm a country singer and strictly a country singer. I think country," he insisted recently. "Even when I recorded 'MacArthur Park' I thought of it as country, and couldn't understand why other people thought of it as anything else."

When Jennings first moved to Nashville in 1965 he shared a bachelor apartment with Johnny Cash. Before singer Bobby Bare and

WAYLON JENNINGS

The Last Of The Western Bad Men

By Darryl Rowlett



was sufficient to star in a full - length movie titled "Nashville Rebel," which is still showing in some parts of the nation.

Jennings was even offered the role of Pat Garrett in "Pat Garrett And Billy The Kid," a movie recently finished which starred Kris Kristofferson and Bob Dylan. Waylon turned down the part because he believed the script tended to glamourize the life of a "cold - blooded killer."

Always the loner, intimates insist that Jennings is actually a quieter, more amiable man in private than he appears to be on stage. When he steps before the audience, he becomes the cowboy badman with a mean guitar.

Some country writers have lamented the fact that he doesn't seem eager to be interviewed, but others insist that it's only because he is always on the move that he seems so elusive.

There is no doubt that Jennings is on the move. He and wife Jessi, who also sings, and their four children live on Old Hickory Lake across the water from Johnny Cash and Bobby Bare, two men who shared the lean years with Waylon.

He claims that the fame and fortune doesn't completely dominate his mind. Only his music can claim that distinction. He states, "I don't care if I'm just known as the husband of Jessi Colter. I just want to sing my music."

Maybe that is why country singer Tompall Glazer calls Waylon "the Superbilly of them all."

comedian Don Bowman put Chet Atkins on his trail, Waylon was recorded on a small label where he was produced by Herb Alpert who later formed the Tijuana Brass.

Alpert thought enough of the young singer to release him from his contract to go with RCA and Atkins. He realized he was doing Waylon a favor that would shape his life.

Insiders in the business soon recognized the talent of the Texas singer. That talent

HOLLYWOOD

and Round The World

With JOYCE BECKER



Hollywood ... Mac Davis, whose "Baby, Don't Get Hooked on Me" has been honored as the most - played song of the past year.

Davis' honor for "Baby," million - seller which he composed as well as performed on his "Baby, Don't Get Hooked on Me" LP, was the top award among some 125 announced this month by Broadcast Music, Inc. (BMI).

Other Davis albums are "Song Painter," "I Believe in Music" and the current "Mac Davis."

Los Angeles ... Rock's bad boys, Black Oak Arkansas, headlined a concert to benefit day care centers for mentally retarded youngsters throughout the state of Arkansas on Saturday, June 23, at Baxter Coliseum in Little Rock.

Jointly sponsored by the group and Radio Station KAAY, the concert grossed about \$25,000.

As well as the day care center program, a portion of the net proceeds will be contributed to the YMCA organization for its mine - bike public service program.

The benefit was one of two for Black Oak Arkansas. They played the Charlotte, N.C., Coliseum as a benefit for the local Wayside Boys Camp.

"It's all part of our belief that you gotta share the good with people," commented BOA manager Butch Stone.

New York ... Glen Campbell's newest album, "I Knew Jesus (Before He Was a Star)," has been released by Capitol Records.

Among other selections is "Amazing Grace," on which Campbell plays the bagpipe, a fete he duplicated to resound-

ing applause during his recent concert tour of England.

Following a vocal chorus of the spiritual, used to conclude his performance, Campbell would exit the stage. He'd return after a moment,

bagpipe at the ready, and launch into an instrumental finale.

The LP, Campbell's 21st, was produced by Jimmy Bowen for Glenco Productions, Inc. Arrangements are by Dennis McCarthy.



Glen, wife Billie and Jeffrey Kruger, handling Glen's stage appearances in London, all celebrate Glen's birthday. It's third year he's celebrated there.

Hollywood ... Gemini Rising, Inc., national publishers - marketers of contemporary posters, has introduced a "Watergate" model to the line.

It features the following text on parchment - style paper, in a standard 2 x 3 - foot size:

"I know that you believe you understand what you think I said, but I'm not sure you realize that what you heard is not what I meant.

— Nixon"

Commented Gemini Rising President

Steve Werner, "The poster may bother some people, but it doesn't bug me."

Hollywood ... A six - volume series of collectors albums, each featuring the original soundtracks from a pair of memorable MGM motion picture musicals, was released by MGM Records, Inc.

Called "Those Glorious MGM Musicals," the limited edition series of re - issues was inspired by growing demand from film buffs, according to Stan Mores, the label's senior vice president - marketing. None of the soundtracks has been available for at least six years, he said.

Each newly-packaged LP, according to Mores, will feature extensive historical notes on the original film productions, authored by Richard Oliver, co-producer of the series with John Ierardi. Jesse Kaye originally produced the album releases.

Soundtracks in the set include "Singin' in the Rain," considered by many the best original film musical of all time, which is paired with "Easter Parade."

Other pairings: "Show Boat" and "Annie Get Your Gun," "Seven Brides for Seven Brothers" and "Rose Marie," "The Bandwagon" and "Kiss Me Kate," "Till The Clouds Roll By" and "Three Little Words," as well as a bonus trio: "The Pirate," "Pagan Love Song" and "Hit the Deck."

Virtually every great name that ever graced an MGM musical during the 1940's and thereafter is represented in the collectors series.

The roster includes Fred Astaire, Gene Kelly, Judy Garland, Donald O'Connor, Debbie Reynolds, Howard Keel, Jane Powell, Betty Hutton, Kathryn Grayson, Lena Horne, Tony Martin, Vic Damone, and Frank Sinatra.

London ... The New Seekers, newly-voted England's top group in another nationwide poll, has returned to the United States for a series of television and concert appearances that includes a pair of upcoming TV guest spots.

The U.K. poll was conducted by one of England's major national daily newspapers, *The Sun*, and announced over a TV awards special. The New Seekers have consistently finished Number 1 in similar votes taken by other newspapers and periodicals.

Toronto — Anne Murray has wrapped up what amounts to a virtual monopoly on Canadian awards for an entertainer with selection as "best variety performer" by the Association of Canadian Television and Radio Arts.

She was chosen on the basis of her regular series of Anne Murray TV specials for the Canadian Broadcasting Company.

The Capitol Records artist earlier was named "best female vocalist" for the third consecutive year, at the same time winning "best album" honors for the third time in a row, in the Annual Juno Awards competition.

Too, she's been named her country's "Most Newsworthy Entertainer."

Miss Murray, currently on best-seller charts with her "Danny's Song" album and a new single, "What About Me," has returned from a concert tour of England.

She sings the title theme, "Send A Little Love My Way," for Stanley Kramer's forthcoming motion picture, "Oklahoma Crude."



Bell Records Prexy, Larry Uttal (left) presents Dawn laminated plaques of Billboard's "Hot 100 Singles Chart," which has been carrying their hit single, "Tie a Yellow Ribbon Round the Ole Oak Tree" for 17 weeks! From left to right (not counting Mr. Uttal): Joyce Vincent, lead singer Tony Orlando, and Telma Hopkins.

NASHVILLE — "Eddy Arnold Week" has been proclaimed here by Mayor Beverly Briley, as part of the celebration, WKDA Radio will air a 12-hour panorama of the MGM Records artist's life and career.

The label, meanwhile, will release a new single, "OH, Oh, I'm Falling in Love Again," to coincide with Eddy Arnold Week.

Arnold, during the period, will be headlining at the Colonie Theater, Latham, New York, joined on the bill by another MGM artist, Jud Strunk.

NEW YORK ... Richie Havens' album, "Portfolio," was released by Stormy Forest, distributed through MGM Records, and includes a presentation set of lithographs drawn by Havens.

There are 10 original prints in the package, each containing a view and a thought captured by the entertainer, and all suitable for framing.

Musically, the LP provides a collection of songs by Havens and other contemporary composers, among them Leon Russell and David Blue. Havens both arranged and produced.

Earlier Havens albums on Stormy Forest and MGM include "Mixed Bag," "Something Else Again," "Richard P. Havens, 1983," "Stonehenge," "Alarm Clock" and "The Great Blind Degree."

NEW YORK ... The next Flash Cadillac and the Continental Kids album will be produced by Jerry Lieber and Mike Stoller, rock and roll mainstays whose string of hits stretch from "Hound Dog" to the current "Stuck in the Middle with You."

The LP will be produced in New York, immediately prior to the group's next series of concert dates with acts

such as Ike and Tina Turner and Dr. Hook, according to Flash's manager, Peter Rachtman of Great American Amusement Company.

The Epic Records group also will be on view during the summer-fall period in "American Graffiti," the Francis Ford Coppola film view of America circa 1960, playing "Herbie and the Heartbeats."

The Lieber-Stoller combination has been associated over the years with hits such as "Hound Dog," "Searchin'," "Get a Job," "Yakity Yak," "She Cried," "Spanish Harlem," "Is That All There Is?," right into "Stuck" by Stealers Wheel.

Lieber remarked about the forthcoming project with Flash, "I don't know what to say. I wish I did. Maybe I will later. Then again, maybe I won't."

The group's debut Epic album was produced by Kim Fowley, and in a sales-marketing departure was sold through supermarket vegetable departments as well as record shops. It climbed as high as Number 3, behind lettuce and carrots.

"The boys were really thrilled to learn that Lieber and Stoller would produce the next album," Rachtman commented, "but they wouldn't tell me why."

HOLLYWOOD ... Bread, barely arrived at the summit of accomplishment, is taking a sabbatical. Group members will turn attention to individual musical interests following the current cross-country concert tour that concludes at the Coliseum, Phoenix, Arizona.

Disclosure officially was made this week by the group's manager, All

(continued on page 49)

SEALS & CROFTS:

Where They Lead, There Is No Hesitation!

By Betty Zaslow

Seals & Crofts' intricate and unusual harmonies weave around each other in an almost oriental pattern. Like in any fine tapestry, the images created by their instruments, the mandolin and guitar, at first glance appear to be baroque in nature. Yet upon closer examination, each thread seems to bear a distinctive color and texture of its own, a perfect blend of oriental, classical, country, blues, jazz and rock music.

With lights dimmed on stage, Jim Seals sits upon his stool with his cap (that he seems never to remove) drawn down over his eyes. Here the poet sits, hunched over, caressing his guitar as if it were his beloved.

In complete contrast next to him, peering through his shagged mane is Dash Crofts whose delicate features fulfill the public image of what every English rock star should look like. However, the standard electric guitar has now been replaced by the mandolin.

After hearing them just one time, there is no choice but to become devoted followers of the two Pied Pipers. An undefinable magic settles upon the audience. Be it an intimate club atmosphere, such as the Gaslight, or a large concert hall, such as Lincoln Center, Seals & Crofts provide the orchestrations for the movies we create in our minds; somehow they know.

The atmosphere they create is far removed from the atmosphere that created them. In the tiny Texas town of Sidney, Jim Seals was already playing the fiddle and picking out chords on his father's guitar at the ripe old age of five. Just one year earlier, a man, the fiddler in his grandfather's country music group, came to his house for one of the frequently occurring hoe-downs. Jimmy became so enthralled with the instrument that his grandfather ordered him a fiddle from the Sear's catalogue. When the fiddle finally arrived in the mail, Jimmy expected to master it immediately. He recalls how he put it under his bed in childish frustration and how there it would remain for one year. Then one night he had a dream that he could play. And sure enough, he could. By the time he was nine years old Jimmy had won the Texas State Fiddle Championship and was becoming a steady member of country groups traveling throughout Texas.

Seals' rapid musical maturity led him to the tenor saxophone, which would be his primary instrument until the formation of Seals & Crofts.

A few miles away in Cisco, Texas, Dash Crofts, at the age of four, began showing signs of tremendous musical ability. He was plucking out tunes on the piano when he could barely reach the keyboard. His mother, recognizing his gift, encouraged him and exposed him to the classics, which she loved. Until the age of nine, Dash practiced and studied hard at the piano, but like most boys his age, Dash soon found that he would rather play ball than play piano. Dash's interest in music was once again re-kindled by a rhythm & blues station being broadcast late at night from a small Memphis radio station. The steady, driving beats of rhythm & blues influenced Dash's decision to begin playing the drums.

The paths of Seals and Crofts crossed while they were attending the junior high school that served the area. The meeting led to a group that they were to stay involved in throughout high school. However, realizing that the musical vistas available to them were not as vast as the Texas horizons, Seals and Crofts headed west to California in 1958 to join a hand-picked musical rock group the "Champs," famous for their hit, "Tequila," which sold six million copies, one of the biggest single hits in the rock business.

For the next seven years their lives were those of typical "rock stars" riding high on the crest of the public's fancy. From Sidney, Texas to Sydney, Australia, with lots of one-nighters in between, with big cars and reckless extravagance, Seals & Crofts found themselves seven years later realizing that their group had, indeed faded into musical obscurity.

During the mid-sixties, after the "Champs" dissolved the Dawnbreakers formed. "There were seven of us in this group; Louis Shelton on guitar, Joey Edwards on bass and Dash on drums. I was still playing the saxophone and rhythm guitar," Jimmy says. "There were three girl singers, all sisters, who joined with us to constitute the "Dawnbreakers." This was the first experience that Dash and Jimmy had working with girls in a group. During the two years that the group remained together, Louie, Dash and Joey married the sisters. "I was the resident bachelor," recalls

Jimmy. "It was lonely, but at least I had my own room on the road."

"Marcia Day, our manager, had a strong influence on the unity of the group," Dash adds. "In conducting our business affairs, she applied the principles of the Baha' i Faith. I guess after seven years on the road, making phenomenal amounts of money, most of which we never saw and the rest of which we foolishly spent, the idea of complete trust and faith in another person was a relief to us and influenced our investigation of what exactly the Baha' i Faith was."

By the end of two years the entire group had become Bahai's. It was like a chain reaction, something the seven members had never quite experienced before. Jimmy reflects, "I spent twenty-five years thinking music and success were the most important things in my life. When we started reading the writings and teachings of Baha 'u' llah, who we believe to be the Divine Educator for this age, we were completely turned around. It was the same spirit in Baha 'u' llah that had been present and evident in Christ, Buddah, Krishna and the other Prophets or Manifestations." The group used to sit up for hours on end discussing the writings, the Faith, until the light of the new day would remind them of their fatigue. It was during this period of searching that the group came to the decision to call it "quits." None of them knew what they were going to do musically. "We just felt the need to be alone, to study and to find ourselves and what we were, what we had truly become as individuals," Dash recalls. "Through struggle and pain the mind opens and becomes uncluttered," says Jimmy. He adds, "I wouldn't want to live those months over again. But as I look back, it certainly was the most meaningful time of my life!"

During this same period Dash began fooling around with the mandolin and the strangely beautiful melodies it had to offer. "We used to get together and jam quite often." But the music that was very different from anything they had done in the past. "We weren't quite sure whether or not it had any commercial value at the time. But we did know that it was the expression of what and how we felt, something we couldn't deny," adds Jim-




my. "Our writings changed, as we had changed. We knew that this music did not emanate from us. Call it true inspiration or what have you, I guess you can say that we got tuned into a higher awareness, a higher force." "The whole world is searching," Dash adds, "and I knew that we had found Truth. We both knew that the vehicle of our expressing the Truth was our music."

Unity, a basic Baha' i principle, is present and evident in both the lyrics and music of Seals & Crofts. Baha 'u' llah stated over 100 years ago that the arts

and sciences should serve to unify the East and West. Music is a world language, which has the power to break down the barriers constructed by racial, national and religious bigotry. The music of Seals & Crofts has the ability to move audiences to great spiritual heights, but by no means are they musical evangelists. Their show moves from soft, melodic, haunting harmonies to a spirited sax solo by Jimmy Seals or an electric blues mandolin break pushed alternately through a wah-wah or fuzz tone by Dash Crofts.

With their first release on Warner

Brothers Records, "Year of Sunday," Seals & Crofts laid the foundation which led to their emergence as a major musical force of the 70's. "Summer Breeze," their second LP on Warner's, showed this to be so, as it climbed above the million unit mark.

Amidst the poeticism, the social significance, the tenderness and the truly spiritual understanding, there dwells Seals & Crofts, two medieval minstrels creating designs and labyrinth for our ears to comprehend. Where they lead, there is no hesitation, we will follow. 

RAY STEVENS - SOLID GOLD

By Ida Koff



local functions. During this time, he worked as a disc-jockey on weekends at a local radio station.

When Ray's family moved back to the Atlanta area in 1956, Ray came into contact with an Atlanta music publisher who encouraged Ray to compose his own material. These efforts proved so successful that Ray signed in 1957 with **Prep Records**; then a subsidiary of **Capitol Records**. Soon Ray was moved to the parent label, and was received with much enthusiasm but achieved very little commercial success.

Ray then signed with an Atlanta label, and was afforded the opportunity to experiment in the studio, virtually spending night and day learning and forming his own conclusions on how a record should be produced. He tried everything he could dream up — oscillating (speeding up or slowing down) the tape, various echo effects, overdubbing, bizarre instrument combinations, etc. He sang background voices, played piano, organ, vibes, drums, bass, trumpet — all possible instruments, including a few non-instruments, like “face” and “leg” — and utilized this knowledge on all his recording sessions. Meanwhile, Ray continued to write and record as a solo artist, and played show dates throughout the area.

In the music business, Ray Stevens is “Unreal.” He composes his own music, arranges the orchestrations, produces the recording sessions, and sings every part — with results such as “Ahab the Arab,” “Mr. Businessman,” “Unwind,” “Gitarzan,” “Everything is Beautiful,” and now his new single, “Nashville,” is scaling the Pop and Country charts. He writes comedy songs, ballads, and songs of social comment with such equal talent that his new material is always anticipated with intense curiosity by his avid fans.

Ray Stevens was born in Clarksdale, Georgia, a small town outside of Atlanta. When he was five years old, his parents started him on piano lessons, and thus began his all-consuming interest in music. While still in high school, after moving to Albany, Georgia, Ray and a few friends formed a small group and were soon booked for



The next step led Ray to Nashville, "Music City U.S.A.," in 1962. Shortly after his arrival, he wrote and recorded his first big hit, "Ahab the Arab."

After many successful novelty songs — "Harry the Hairy Ape," "Jeremiah Peabody's ... Pills," "Butch Barbarian," etc., Ray began to concentrate more on arranging and producing sessions for other performers. His genius and versatility as a musician kept him in the forefront of the recording world, and particularly in the Nashville music scene.

Ray then decided to put himself back in the business as a performer. His recording "Mr. Businessman" was written on a Saturday morning and recorded soon thereafter. The public reaction was immediate. Adults listened




with an attitude of hesitant recognition, and teenagers applauded its view of contemporary society.

Now there was no stopping him — "The Great Escape," "Lonely Together," "Gitarzan," and "Along Came Jones" followed, all with the strong driving arrangement that has become his trademark.

His recordings brought him to television, and numerous guest appearances increased his popularity as a musician and a performer. On the strength of his appearances on the "Andy Williams Show," Ray was signed for his own show in the summer of 1970. Just before the show went on the air, Ray's record "Everything is Beautiful" was released on the Barnaby label, and reached number one on the charts after only seven weeks.

Ray presently lives in Nashville with his wife, Penny, and their two small daughters. Ray Stevens, the man, appears to be shy and somewhat introverted, but after talking with him one discovers that his knowledge covers a broad spectrum of interests. He loves football, especially the New York Jets; he has spent a great deal of time working on the design and construction of his home, and can discuss plywood and concrete with as much ease as discussing sharps and flats.

Besides his own recording and producing, Ray currently has a busy concert schedule ahead, has recently written the score for Alan Funt's Movie of the Week, "Remember Marriage," due to be seen on T.V. this fall. He also does his first stint in this playing the role of a preacher. He is now in the process of polishing up his score for a Broadway show based on Johnny Appleseed and the prospects seem very optimistic for a spring Broadway opening. 



THE SWEET SOUND: It's R'n'R Plus

By Brian Davenport



They've been making it — the charts, that is — for three years back on the home island, England. But it wasn't until very recently that Yanks heard, for the very first time, the Sweet sound. You might even say they got smashed on it ... dug deeply the primitive echoes of the old rock beat ... yet were keenly aware of something brand-new that had been added. They got so high on the sound, in fact, they pushed the Sweet's first American release, "Little Willie," right up on the charts, here in the colonies. And so great was the response, that just as we went to press, an alpee was being released, also expected to zoom in the rating game.

But where have these guys been all of our musical lives, and how come England was having all the listening fun? And who are

the guys that make up the Sweet sound — and more important, when are we going to get to see them?

Just the very questions the editors of Hit Parader were asking, and since the Sweet had never been on these shores before, available for interviews — we did the next best thing. In a transatlantic call to London, we got ourselves an exclusive interview with Sweet, and may be the first to find out what this group is all about.

Telephone spokesman for the group was Steve Priest, who plays bass guitar for the group. "When it comes to music," he said, "we all think the same basically. Musically, we've gotten where we want to go ... or at least we've gotten ourselves headed in the right direction. Basically, we are a rock

band. Rock is primitive man letting himself go. That's what it meant when it started — and that's what it means now. It still has the same appeal. But basic rock and roll is not what we're all about." He paused a moment, picking the words carefully. "We have more force than 'Rock Around the Clock,' we're more intricate, maybe you'd say more up to date. I guess what it really is, you know, is our own version of rock and roll. And it does keep changing all the time. It won't stay this way. As more things happen to us, as the world keeps changing ... we'll see what we can come up with."

The Sweet does admit that their music most definitely has its roots way back in that basic, 'Rock - Around - the - Clock' - type rock. Back then, when they all were nigh

onto infants, their idols were the Shadows, an English group that never made it in the States, and, of course, Chuck Berry, the Stones, etc. But they don't do fifties imitations the way so many groups seem to be doing today.

"That's a bit of a gimmick, don't you think?" one of them said. "How long can that sort of thing last. After all, Chuck Berry and those people are back, doing their thing themselves, and better than anybody else, so why compete? They're the originals, and that's what we want to be — the originals of our own thing."

And when could we finally lay eyes on these originals?

At this writing, they were excitedly making plans to visit — and work — on these shores. And they should arrive at just about the time you read this. And what could we expect?

"We're very showy," laughed Steve, "loud, bright, blarey. It's really hard to explain, but what we're trying to do — what we want — is for the audience to get as excited as we do, because we put a lot of energy into it."

And the audiences reward them handsomely. "They all tend to go rather mad," chuckles Steve. "They jump on the stage and create havoc — which we like!"

"We" by the way, is Brian Connelly singing lead, Andy Scott on lead guitar, Mick Tucker at drums and, of course, Steve. All but Andy, the newest and youngest member of the group at 19, come from Middlesex, England. He comes from Wrexham, in North Wales, and began his career some years ago with such groups as the Elastic Band, Mayfield's Mules and backup for the Scaffold.

Brian paid his dues with "The League of Gentleman," among others, before forming



the Sweet.

Mick didn't want to talk about his past — only his future — maybe because he's just been married — at the end of July to be precise.

Steve's also married, and the daddy of a little girl, "Lisa, five, who's got a wonderful voice," he sighed, "singing or yelling."

And while he admits that the group has much in common — they all love the Who and Led Zeppelin, for example, and all live near Heathrow Airport, just outside the heart of London — they don't see all that much of each other off the stage.

"By the time we finish tours, we've seen enough of each other," admits Steve. "Oh, maybe we'll have an occasional drink together ... but we do see so much of each other on tour."

And from the sound of their tour schedule, it's a lucky thing they live near an airport! Maybe they took long enough getting to the

States, but they are familiar faces all over Europe, not to mention New Zealand. And New Zealand wasn't exactly into Rock when they arrived — but they sure were by the time Sweet left.

This year they're adding the States to their itinerary and we have a funny feeling they'll be crossing the big pond often by popular demand. Next year, they plan to conquer Japan.

As for the group, they love it all — no geographical preferences. Fact is, it fits right in with one of Steve's earlier ambitions. "I've wanted to be a musician since I was thirteen years old, but once, I would have liked to have been a pilot. I will learn to fly, when I have the time." And the reason for all that flying ambition, he admits, is because he does love to travel. "I'd like to build my own flying saucer. It's a large universe, you know. I'm sure the principle is easy," he says — very seriously and thoughtfully. "It's just something we've overlooked..."

In a way, that's Steve's and Brian's and Mick's and Andy's attitude toward their music. Nothing they reach for is insurmountable. If it seems difficult — it's just because there's something they've overlooked — something simple that may be hard to find, but they'll surely keep looking. In a way, that's why they never thought of what might happen if they didn't succeed. Where would the Sweet be now, if they hadn't broken into the charts, hadn't gotten themselves a kind of cult following?

"It worries me a lot to think about things like that, so I don't," confesses Steve. And the group never did think that way. Making it, like the problem of finding the right sound or building a flying saucer, had to be based on simple principle they absolutely had no intention of overlooking for very long — and they didn't. And as Steve sums it up. "Not making it? Well, that's really not worth worrying about any longer."

If you've heard them ... if you have the opportunity to see them ... you'll know just what Steve is talking about.



Offstage, left to right: Mick Tucker, Andy Scott, Brian Conolly and Steve Priest.

HP



Diggin' The DOOBIES

"When I got free from the home scene," says Pat Simmons thoughtfully, "I started playin' everywhere that anybody would allow me to. Bars, coffee houses, living rooms, bathrooms — all over the joint ..."

On the one hand, Pat was talking about his childhood — about a little boy who discovered the guitar at the tender age of eight and refused, forever more, to put it down — not even when the cops came and took him away as a menace to society. Yet the statement still applies to him and the whole Doobie clan. They are

high on the charts — can name their price and certainly the place they prefer to play.

And, of course, good management behind the scenes and the size of the hall — the bigger the hall, the bigger the audience and they love big audiences — keep these boys on the straight and narrow circuit. But the truth is they love to play — and from ballrooms to bathrooms, it's all the same to them. It's an attitude that's largely responsible for their success, because you can see ... you can hear ... that they love to play.

The act's a flash, and while it's easy on the audience, you know from the amount of energy expended, it's got to be tough on them. Still, it seems to charge them up, to make them happy, to be the prime source of their nourishment. And while audience contact seems to mean everything to them, they're not on any ego, stardom - is - all kick.

As Little John — on drums and congas and John Hartman on his birth certificate — puts it: "I hated the grind of trying to become a star. Became crazy instead."

That was back in his East Coast days,

From Bathrooms To Ballrooms — They'll Play Anywhere!

By Bonnie Roman

when he was, "in and out of many local bands," where the idea was to become a star. But the groups didn't seem to understand Little John all that well — something apparently very important to him, much more so than stardom — and frankly he was happier street-jamming. Street-jamming, in fact, was his happiest experience until he met up with this crazy group of guys — and became one of the original Doobies. They not only understood, they felt about their own participation in music — about their own instruments — just the way that Little John did and does.

"Drums are important, since I am a drummer," explains John, "but not just as rhythm. It's an extension of human instinct ... a human instinct of life and death and love and hate. It's an extension of my life, my body, my mind or my left leg — whichever comes first. The same way I love it, it loves, hates, cries and laughs back at me."

If that sounds like a pretty complete relationship, all the Doobies seem to have the same kind of human feelings between themselves and their music. Says Tiran Porter, vocals and bass, "It took sixteen years to discover that I was a walking note — and to start doing something about it. I am now 24 years into life on this plane of existence. I've played in many groups, and it is a notable fact that most of these played original material of a high, but overlooked calibre (written by Tiran, himself, no doubt). Made a couple of albums for other labels (Warner Bros. are currently handling group), starved a lot, got high a lot, played halfway 'round the world, lived in Los Angeles, moved to San Francisco, joined the Doobie Brothers, been on the road, gone nuts and gone home.

"Any more questions?" laughs Tiran. "If not, please have the nurse roll me



back to my room. I have to write some songs."

It may have taken Tiran sixteen years to find out that music is what he's all about — but not so his brother Doobies.

"I've been a blues and soul nut since I was about five," says Tom Johnston, lead on vocals and guitar. "Been playin' music since the second grade — all woodwinds. At the age of eleven or twelve I took up a guitar and plunked out my first few Jimmy Reed licks, and from there, I just kept going until I got there."

On the way, he just kept playing with bands — in high school, college, etc. — all blues, rock'n' roll and soul music. While in school, he became back-up man for the Charades, then formed his own, his beginning as a lead player. It was a club-circuit act, and a very weird scene, with, "a lot of stabbings, shootings and kicking in general, sometimes involving us."

(continued on page 36)

**LITTLE
JOHN**







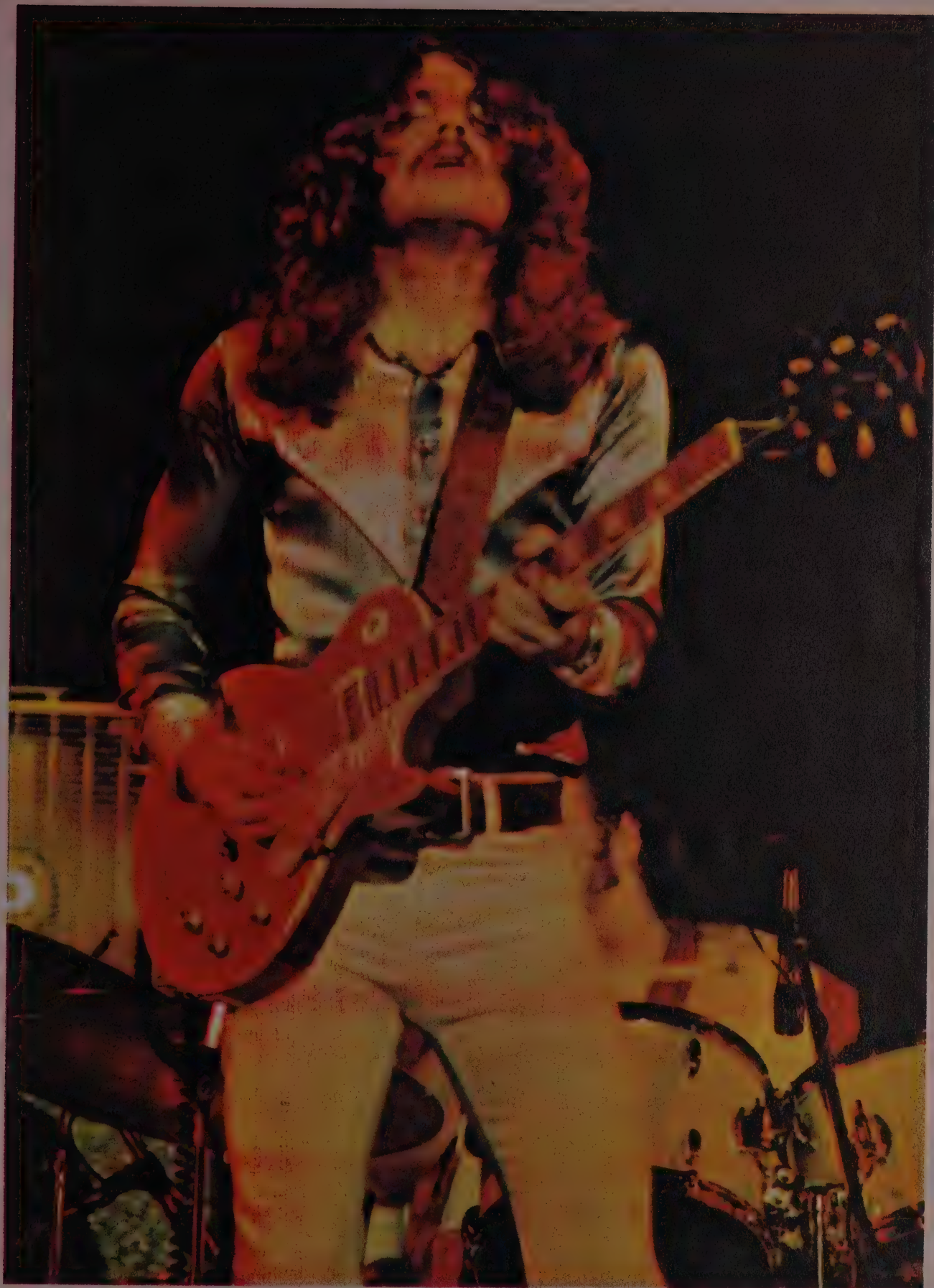
Tom quit the scene to further his schooling at San Jose State as an art major. He did play some acoustical folk music "for extra bread and to keep my electric licks together." But the music won, Tom Quit school and eventually met these guys named Little John and Gregg Murph. The guy who brought them together was Skip Spence of Moby Grape, and they formed the nucleus of what would become the Doobie Brothers.

It was a hard rock group at first, but things began to change. They added horns and little gospel rock. Then Gregg split, Dave Shogren joined. Soon after, along came Pat Simmons and the boys did their first album. Still not satisfied with the sound, it wasn't until Tiran and Michael Hossack on drums came along that they really became what they thought was a complete group.

And how do Dave and Michael feel about all of this? After listening to their brothers chat on, these two laugh uproariously. They indicate, first of all, that the rest of the group is just a little noisy compared to them — nice, polite, unegotistical and really super guys.

But how about the emotions — the feeling that their brothers would play in a small closet if they had to — anything to express the music inside of them? Are they married to the notes and the sound and the instruments until death to them part?

Their faces take on a kind of excited



glow — the eyes say yes — and maybe Michael expresses it for both of them. After weighing the words of his brothers

carefully, he says, "There is nothing left for me to say."

Yep, like the rest of the Doobies, he

plays anywhere — from bathrooms to ballrooms — just as long as he could play!

By Ernest Lorn

EDGAR WINTER:



Edgar Winter was spoon fed on rock 'n' roll. That's the way he says it when he's telling his life story. In fact, it wasn't just mother's mild to him, but a positive compulsion. And maybe he says it best in an old song he wrote:

"but way back in my mind / I could hear the people say / keep playing the rock 'n' roll."

We remember Edgar back then, back through the days of White Trash and maybe then some. His fans like to see him

billed as "the perfect blonde". But in those days, he was part of a duo known to friends as "the Albinos."

"Hey, want to come to a party for the albinos?"

That was the first we'd ever heard or seen of him. You couldn't say he was into any freak scene then, but a couple of albinos, or even one, wasn't exactly a common sight.

The other half of the team was Edgar's brother. We won't say his name, but he's the other Winter, who hasn't quite reached Edgar's peak of success, but isn't doing badly. Edgar doesn't say much about him when he's telling his life story. But in all fairness, the other Winter may like it that way. And in all fairness, even in those days, Edgar was like a pilgrim, hiking his way through all the roads that rock had taken. It wasn't simply the old rock he cared about, or any of the kind of fake, new, corrupt stuff that was passing for rock later on. But the fact that he couldn't seem to find what he was looking for didn't stop him from searching and trying and abandoning old roads when they didn't lead where he wanted to go. He was constantly trying to find where "Rock Around the Clock" met Motown, where intricacy met primitive simplicity, where brass met guitar, where commercial met the real thing, where honest dirt met super clean.

And what was he looking for?

"Pure rock," is the way he puts it now. And he would have sold his soul to the devil — maybe he even did — to find it. Fact is, those who remember the period well will tell that Edgar was such an obsessed musical idealist, so bruised by every bad note, so driven by a vision of perfection — that he did, indeed, seem possessed, and by some evil genius. And the evil genius — as it would turn out — was pure rock.

"I know it sounds hokey, like he — or we — are exaggerating," a friend of his told us. "But you had to be there. Well, you can even see it now. Look at the guys he plays with. What am I say — with? If you listen closely, you can see that he's practically playing against them — but it

EVIL GENIUS and PURE ROCK



works. It's like some kind of crazy marriage, where everybody's fighting, but it works.

Now it does take some kind of evil genius to hook into something like that just for the sake of a perfect note. But that's a large part of what they're all in it for. Each of those guys is a kind of star — like four prima donnas in the same hall. It's wicked, evil — but it works. And I'll tell something else. There isn't one of them who wouldn't sell his soul to the devil for something. At least that's the way they come on to me."

Prima donna number one is Ronnie Montrose, lead guitarist, who frankly confesses that he wants to be a legend in the music business. And he just may make it. From Denver, he's a refugee from Boz Scraggs, he auditioned for Van Morrison and made it — he could have been the sideline star any number of times.

But he kept moving, playing with new people to him was like dating. He was

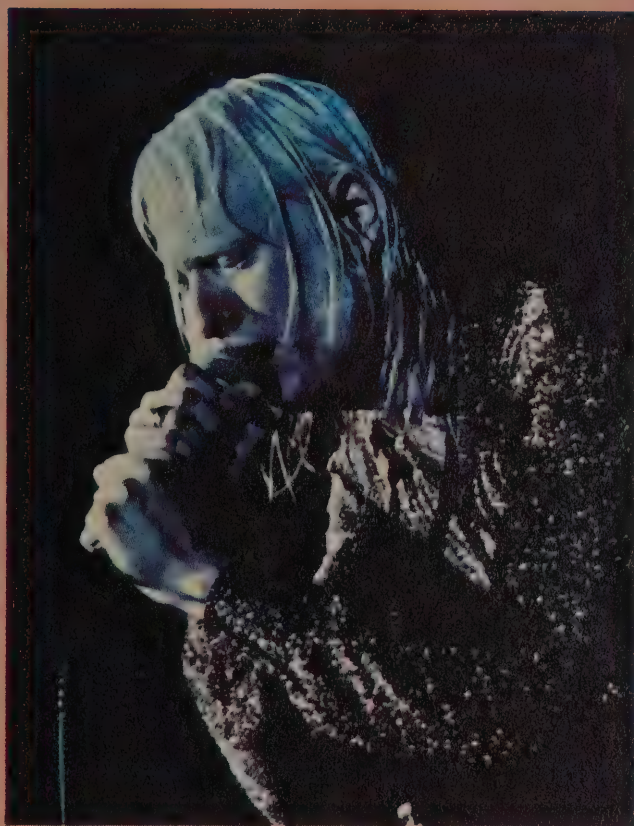
looking for the steady, maybe even the marriage — and could be he's found with Edgar, searching for all those perfect notes. And he does say his relationship with Edgar on stage is like love — with enough hate to keep them competing.

It's a tough way to win, if anyone does, but they claim it keeps them growing and at about the same pace. The relationship between Edgar's voice and Ron's guitar is a battle — with musical clawing and scating and fighting — and loving. And in his way, Ron feels he wins as much as Edgar does.

"I want to build an audience who wants me," he says. "Who knows who I am — Ronnie Montrose. When they know who I am, I get down on my knees. Sacrifice anything for fire, I'll play all night, just so they'll know who I am."

He didn't say he'd sell his soul — his plain everyday one, not his musical one — but ...

Chuck Ruff, drummer, is a man who



wants something real bad, too. Total, unadulterated, raw energy. Born in Las Vegas, to a daddy who was a drummer before him, Chuck says he won't gamble — except on a stage. There he'll take his chances and play just about anything that'll produce that energy that the rest of the band seems to feed off.

His pact with the devil — or angel — of music began when he was 11 and his dad gave him his first set of drums. The next day he got himself into a battle - of - the - bands contest — and won. He's been copping like a maniac ever since.

Chuck remembers being the bad boy — the outcast — of neon city. And the group, depending on their mood, might tell you he's a lot worse now. But in the battle of all these evil geniuses, he sure pumps out a lot of energy.

Dan Hartman plays bass, not to mention his roles as producer, engineer, songwriter, singer, you name it. He's a man who came out of Harrisburg, Pennsylvania, with a very interesting plan. He wanted to communicate, to raise standards of music in general, to bring FM quality to AM hits — make them clean — pure — complex. In short, he shared two very interesting obsessions with Edgar. He was searching out the place where commercial meets the real thing — and he was looking for pure rock.

(continued on page 62)

WIN AN ELECPHONE FROM DAVID AND ANDY WILLIAMS



This tiny instrument makes a big sound — can be yours if you follow directions.

to the Elecphone, and there's no limit to the music you can play except your own ability. Best of all, it's small enough to take anywhere — and maybe something no musiclover and maker should be without.

But it is expensive — upwards of a hundred dollars, David and Andy told us, and not something everyone can afford. However, the Williams brothers wanted one of you to have one so badly, they bought it, and gave it into our care until one of you could win it in a giveaway contest.

How to enter and maybe get a free Elecphone? Fill out the coupon below, and send it in before midnight, December 1, 1973. You may enter as many times as you want — but each entry must be on a separate coupon like the one below. And remember to get all entries in by December 1, when the contest will end. A drawing will determine the winner.

Start filling in that coupon. You could be the lucky winner. Send to the address at the top of the coupon.

All entries must be postmarked before December 1, 1973. Give-away is void where prohibited.



Andy and David playing the Elecphone — super, they say.

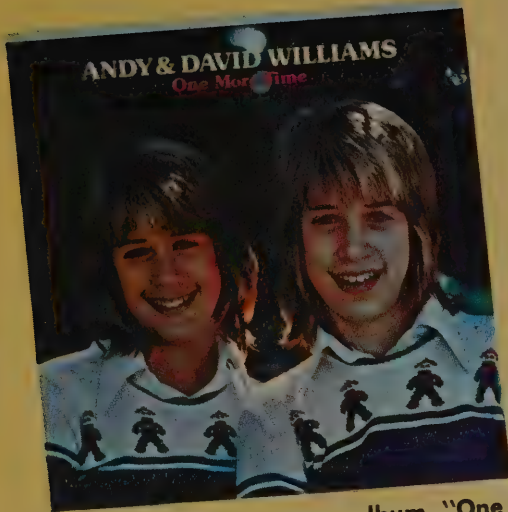
It all happened while they were visiting Japan — a nigh onto perfect trip, according to Andy and David Williams. And fascinating in more ways than one, they told us excitedly. Take, for example, a little shopping foray they went on. Being musicians, they were naturally interested in all things that made music — but what they found was totally unexpected — a miracle of Japanese technology. It's a tiny little organ — so small you can hold it in one hand. Yet it's totally complete, with sharps, flats, vibrato.

Battery-operated, it's called an Elecphone, and you can play anything on it that you can play on a big organ. No, you don't press keys. It's too tiny — but the sound is big enough to

please any musician. You play it with a small, pencil-like instrument attached

Andy and David Williams Give-away
c/o Charlton Publications
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Cover of Williams' new album, "One More Time."



Andy and David doing their favorite thing — singing.

In the year and-a-half we have been actively involved in show business one of the things we like best about it is our recording sessions. Even though we have done a number of them, we never fail to become excited when we know we're going to do another one. Preparing for a recording session means that we're up early (7:00 a.m.), over to Wes Farrell's studio where we work on the songs Wes has chosen for us with John Bahler, who puts us through the paces of rehearsing these numbers. When we finish with John, usually rehearse together at home with our dad.

Wes makes the decision as to when we're ready to go into the recording studio and this is when we get most excited. We're always there when the tracks are being put down. Tracks, of course, are the musical background for our voices. When Wes is ready for



Andy and David all dressed up and rarin' to go — to the nearest recording studio.

"WE REALLY DIG RECORDING"

By David and Andy Williams

our voices, he usually clears the studio and begins to work with us. After he is satisfied with the session, we're notified as to when the recording will be mixed. And, even though we don't have to, we always go down to these sessions as it's a good way to learn more about the technical end of recording.


We, of course, always have favorite songs. Now let's talk about two of our favorite songs on our new album, "One More Time." The title tune,

"One More Time," is an absolute favorite, and Wes produced this. The other song is called, "Just Like in the Movies," which was produced for us by Danny Janssen and Bobby Hart, who also wrote it. If you've heard "One More Time", and we hope you have, you know it's more of a ballad whereas "Just Like in the Movies" is in the rock bag. We've always had a tendency to like a little of everything so that we hope we'll never be confined musically and we'll always

With MCA Veep
Johnny Musso.
MCA is label boys
record for.



Andy and David with Elton John,
who doesn't mind recording,
either.

record all different kinds of music.
One of the things we don't like, is to
be labeled as members of the bubble-
gum recording set. 



On stage with Uncle Andy you-know-who.

SOUL RAPPINGS

"The Cisco Kid Is a Friend of Mine" prompted DUNCAN RENALDO, the seventy-five year old actor who starred in "The Cisco Kid" films and television series of the '50's to invite the recording group WAR to his home in Camarillo, California.

WAR recently devised a way to pay some dues to others who support them in the form of a scholarship fund at Long Beach Polytechnic High School in Long Beach, California.

International rappings, has it that the biggest noise made at the recent Cannes Film Festival Awards, was made by DIANA ROSS. The general consensus was that DIANA aside from being an incredible actress and singer ... is one of the few people around who has that old fashioned "star charisma" which is a rare thing to find lately.

The people at Stax Records are firming up plans to make a film version of crooner BILLY ECKSTINE'S life story, though it isn't certain as to whether or not Billy will play himself in the movie. It is certain, however, that he'll dub in his own voice over any actor who is chosen for the part.

NAT KING COLE'S daughter, NATALIE COLE, was sensational when she appeared recently at the Copacabana in New York. Her thirty minute act was well received and it was at once obvious that she wasn't simply trading on her famous father's name. She definitely has her own thing going for her!

Producers of the TV special: "Duke Ellington, We Love You" have made a deal to sell the show for British airing at a price which is reportedly the highest the BBC has ever paid for an American special.

There's a white singer appearing with a group in San Francisco called TOWER OF POWER who sounds as much like AL GREEN, as the man does himself.

BARBARA McNAIR will star in a series of three BBC specials to be filmed while she's in Europe for her engagement at the Monte Carlo Sporting Club.

CLIFTON DAVIS, who is sensational as one of the leads in the L.A. stage production of the hit musical: "Two Gentlemen From Verona", has been signed for the film version of "Cry the Beloved Country."

Can you dig it? Another "Shaft" film has been written. This one is entitled

By Bob Sherman

"Shaft's Carnival of Killers" and will probably be done following completion of "Shaft Amongst the Jews".

Still un - confirmed, but heavy on the underground gossip ... THE SUPREMES want to leave Motown. More than any other group in that once star - studded company, they epitomized what Motown was supposed to have been all about. Now, some years later, the word around is that they want to follow in the footsteps of THE FOUR TOPS, GLADYS KNIGHT AND THE PIPS and THE SPINNERS. Also have an inkling that Motown was prepared to meet most or all of the SUPREME'S terms, which included personal independent management.

The same grape - vine is saying that Motown may just take the million dollar plunge and sign ARETHA and settle with her present company on the seventy odd sides she owes them.

DENNY GREEN, lead singer of SHA NA NA has signed as a solo act on the Budah label. He will also record with the group.

Did you know that SYLVIA'S big hit "Pillow Talk" was originally written for Al Green ... but was rejected because it sounded too effeminate.

SHUGGIE OTIS, (Johnny Otis's son) has been hitting the charts with "Purple" a single from the album "Freedom Flight".

The six hour concert held at the Mississippi Coliseum on the Jackson Fairgrounds capped the day - long Medgar Evers Memorial Festival, played to a crowd of more than 7000 people. Sponsored by the brother of the slain Medgar Evers, Mayor Charles Evers, and co - sponsored by B.B. KING, the concert featured such artists as THE STAPLE SINGERS, WILLIE DIXON, LITTLE MILTON AND DICK GREGORY.

Judging from some of his recent comments, BOBBY WOMACK appears to be disgusted with the way his musical score for the film: "Across 110th Street" was used. He said recently: "They put all my songs in the wrong places," ... "Like they got one scene where they're putting a cat's head under a presser and they playing "Do It Right". You know where that song was supposed to be? It

was when the cat was in the bed with those four chicks. I was talking about what he was doing, Man!"

Get into "Back to the World", latest Curtom elpee by CURTIS MAYFIELD. Strangely enough, the album comes off like a sound - track from a motion picture, however ... it's a musical narrative of some things which Mayfield couldn't quite fully explore in his "Superfly" score. Too bad ... because it really could win the Academy Award.

Was touched to learn that ARETHA "gave" one of her Grammy awards to ESTHER PHILLIPS. Obviously ARETHA knows a good singer when she hears one!

Get into this! BERRY GORDY, President of Motown, was recently in London on his way home from the Cannes Film Festival. He wanted to see ex - Motowner GLADYS KNIGHT & HER PIPS at the London Palladium. But promoter Jeff Kruger, couldn't find him a ticket. Wonder why?

In London recently, ESTHER PHILLIPS got into a jam session with IAN WALLACE, BOZ SCAGGS, TIM HINCKLEY, NEIL HUBBARD and Mike PATTO, at Wallace's pad. It seems that the session went so well, that Little Esther is really anxious to do some serious recordings with the boys. Fantastic!

When asked to comment on the future of "Reggae" as a popular music form, the chief exponent of this sound, JOHNNY NASH had this to say: "The American people are still dancing those "1969 things". That means they're dancing ... not at all! That's why Reggae has been held back. Other than that it's made great strides in the past few years. But nobody has the nerve to launch a big program around it. Although, I know it could do for the world what the twist did ... given the right push."

All I can say about MILES DAVIS' latest elpee, entitled: "In Concert", is ... so what? I'm sorry, since I have stuck with Miles for years. Years of beauty and truth. This time however, he takes it just a little too far. Blowing for what seems like hours of over - monotonous riffs. What he plays is virtually of no consequence whatever ... and this from the man who was once the supreme musical interpreter of the jazz idiom. But I will add, that my money is still on DAVIS. But this time out ... I just can't get into it.

I'VE GOT SO MUCH TO GIVE

(As recorded by Barry White)

BARRY WHITE

(Spoken)

Don't do that
Baby please don't do that
What are you cryin' for?
Is it because you're sad or bad or
Nothin's gonna go wrong
Sometimes we feel inside of us that
That everything we have is only here for
today

But every now and then two people get
lucky and
Find that certain thing that makes them
wanna just keep it that way
I don't want you to feel that you have to
go through these changes baby
No way, no way
I know that our love is different
Our lives will be different
Trust me, baby, trust me.

Now that I'm here, no more tears
Come here, come here
And you won't find things that ruin your
heart and your mind
Like this, no, like this.

And my oh my
Girl can't you see can't you see life
I've got so much to give to you my dear

It's gonna take a lifetime
It's gonna take years
To you my dear I've got so much to give
It's gonna take my lifetime
Gonna take years and years and years
and years.

And I'll fill your well, your hopes, your
dreams

Believe me girl you got everything
Right here, right here
No one could offer you more
Than the love I have for you in store
It's here, all here.
(Repeat chorus)

(Spoken)
Believe me baby
We found a certain thing
A certain feeling
Unless two people express themselves
as they feel
Let your love flow
Don't be afraid, don't be afraid

Feel how it flows.

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THERE IT IS

(As recorded by Tyrone Davis)

LEO GRAHAM

Here I am with tears in my eyes
Can't help but cry at the sight that
caught my eyes

I got the surprise of my life
When I stumbled up on my wife riding,
leaning, smiling with some other guy
I just couldn't believe that she would do
this to me

But there it is before my eyes
But there it is.

I followed them to a little old place
Where they sat right down and ordered
a taste

I just couldn't believe it was true
That the girl sitting there could really be
you
Hugging, kissing, squeezing that other

guy
Nobody could've made me believe
what my own eyes see
But there it is, but there it is.

It hurt me so bad
The pain I just couldn't hide
Tears started falling from my eyes,
there I was
My heart in my hand, I didn't know
what to do

So I just turned and ran
Cryin' lonely, hurting inside, now I'm
all alone.

No one could have told me and that's a
fact
You would have done this behind my
back
But there it is, right before my eyes,
there it is.

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THEME FROM "CLEOPATRA JONES" (A Warner Bros. Picture)

(As recorded by Joe Simon)

JOE SIMON

Baby, you walk right
You smile and you talk right
Baby you move right
Everything you do is right
You move like the desert wind
Make me wanna love you again and
again

You're so sweet and strong
Well you'll keep me from doin' wrong
You've got me doin' things I don't
wanna do
I don't mind it baby, I'm so in love with
you
(yell).

Baby you took me
With-a your love you shook me
And I was afraid to live
Oh you taught me how to give
You're so sweet and strong
And you can do no wrong
Touch me like the desert wind
Make me wanna love you again and
again
Come on and touch me like the desert
wind
Oh baby I just gotta love you again and
again
I feel all right, I feel like callin' your
name, Cleo Cleo.

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HIGHER GROUND

(As recorded by Stevie Wonder)

STEVIE WONDER

People keep on learnin'
Soldiers keep on warrin'
World keep on turnin'
Cause it won't be too long
Powers keep on lyin'
While your people keep on dyin'
World keep on turnin'
Cause it won't be too long.

I'm so darn glad he let me try it again
Cause my last time on earth I lived a
whole world of sin

I'm so glad that I know more than I
knew then

Gonna keep on tryin' till I reach the
highest ground

Whew teachers, keep on teachin'
Preachers keep on preachin'
Preachers keep

World keep on turnin'
Cause it won't be too long oh no
Lovers keep on lovin'
Believers keep on believin'
Sleepers just stop sleepin'
Cause it won't be too long oh no.

Ground oh no
No one's gonna bring me down oh no
Till I reach my highest ground
Don't you let nobody bring you down
They'll sho' nuff try
God is gonna show you higher ground
He's the only friend you have around.

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GET IT TOGETHER

(As recorded by the Jackson Five)

BERRY GORDY
HAL DAVIS
DON FLETCHER
JERRY MARCELLINO
MEL LARSON

You better get it together or leave it alone
If you don't want my loving I'll be gone
Get up, get up, get up, get up off your high horse, girl
Think what you're doing, doing
Get up off your high horse, girl
Think what you're doing, doing
(Spinning around)
I'm spinning around on your merry-go-round
You got me dizzy, dizzy, dizzy, dizzy

Get it together or leave it alone
If you don't want my loving I'll be gone
mm gone

Get up off your high horse, girl
Think what you're doing, doing
I can't stand all this confusion all this shucking and jive
You're putting down, down, down
(Get it together or leave it alone)
Leave it alone
(If you don't want my loving I'll be gone)

Gone, gone, gone, gone
Big girl what you doing?
Throwing this heart of mine all away
Oh big girl you know I love you
To keep a love like mine is hard this day
(All you gotta do girl get it together or leave it alone)
If you don't want my loving I'll be gone.)

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AS TIME GOES BY

(As recorded by Nilsson)

HERMAN HUPFELD

You must remember this, a kiss is still a kiss
A sigh is just a sigh
The fundamental things apply
As time goes by
And when two lovers woo, they still say "I love you"
On that you can rely
No matter what the future brings
As time goes by.

Moonlight and love songs never out of date
Hearts full of passion, jealousy and hate
Woman needs man and man must have his mate
That no one can deny
It's still the same old story, a fight for love and glory
A case of do or die
The world will always welcome lovers
As time goes by.

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FREEDOM FOR THE STALLION

(As recorded by Hues Corporation)

ALLEN TOUSSAINT

Freedom for the stallion
Freedom for the mare and her colt
Freedom for the baby child that has not grown old enough to vote
Oh Lord have mercy what you going to do about the people who are praying to you
They got men making laws that destroy, other men made money God it's a doggone sin
O Lord you got to help us find the way.
Big ship's sailing slaves all chained and bound
Headed for a brand new land that some said he up and found
Lord have mercy what you going to do about the people who are praying to you
They got men making laws that destroy, other men make money
God it's a doggone sin
O Lord you got to help us find the way.
Freedom for the stallion, freedom for the mare and her colt
Freedom for the baby child who has not grown old enough to vote
Lord have mercy what you going to do about the people who are praying to you, you know
When I look inside my mind searching for the truth I find
O Lord you got to help us find the way.

(Is running)

One cup has runneth over
One cup is bone dry
Why must his only freedom
Come after he has up and died?
Lord have mercy whatcha gonna do
About the people who are prayin' to you?

They got men buildin' fences
Keepin' other men out
They ignore him if he whispers
(Destroy)
Kill him if he shouts
Oh Lord you gotta help us find a way.

Some sing the sad song
Others got to moan the blues
Tryin' to make the most
Of a home that he didn't even choose
Lord have mercy how ya' gonna be
To the people like John and me
When I look inside my soul
Searchin' through my faith I'm told
Oh Lord, you got to help us find a way.

Big bell-a-ringin'
Everybody gonna be free
(Blackest)
Even the baby child
Who has not as yet begun to see
Lord have mercy whatcha' gonna do
That dream just didn't come thru
They got men makin' laws that destroy other men
And in God we trust it's a doggone sin
Oh Lord, you gotta help us find a way.

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STONED OUT OF MY MIND

(As recorded by Chi-Lites)

EUGENE RECORD
BARBARA ACKLIN

Baby when I found you were lyin'
Playin' around and conivin'
Undesired tears I was cryin'
Cause sugar-coated lies I was buyin'
I was just a back-seat driver in a car of love
Goin' wherever you'd take me
Don't know why I put up with the pain
Cause nobody else could make me.
You got me goin' stone out of my mind
You got me goin' stone out of my mind
You got me goin' stone out of my mind.

When you led me to the water I drank it
But I drank more than I could hold
Though you took my mind and body
Now you wanna take my soul
Where can I run?
Where can I hide?
Who can talk to?
What can I do?
(Repeat chorus)

Playin' around with every guy in town
Funny but I just can't put you down.

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TONIGHT

(As recorded by Raspberries)

ERIC CARMEN

When you smiled at me and I saw your eyes
All I ever wanted to be was in your arms tonight
You looked too young to know about romance
(Oh yes you did)
But when you smiled I had to take a chance
I had to take a chance and be with you tonight.

I'll be with you tonight
Tonight, you'll love me too, tonight
Woh baby tonight-yite
I'm making love to you
(Woh baby tonight-yite)
Bop-om-doo-don-o-mop-shoop
Woh tonight-yite
You're gonna love me too, tonight
Woh tonight-yite.

I don't know myself if it's wrong or right
All I know is what I can feel so be my love tonight

You look too young to know about romance

You know what I mean
But when you smiled I had to take a chance

I had to take a chance and be with you tonight.

I'll be with you tonight
Tonight, you'll love me too, tonight
Woh baby tonight-yite
Woh baby tonight (oh tonight)
I just want to make you feel good inside baby

(Oh tonight)
Let me feel the love that's in you baby
(Oh tonight)

Come on, come on, come on
And let me come on baby oh tonight.

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N.Y. 10017.

A MILLION TO ONE

(As recorded by Donny Osmond)

PHIL MEDLEY

A million to one that's what our folks
think about this love of ours
A million to one they're saying our love
will fade like yesterday's flow'rs
They're betting everything that our love
won't survive
They're hoping in time we'll forget each
other's alive.

A million to one
They feel we're too young to know the
meaning of love
A million to one
That they've forgotten the dreams that
we're dreamin' of
But we'll forgive them because we love
them
After all is said and done
They're one in a million
A million to one.

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KISS IT AND MAKE IT BETTER

(As recorded by Mac Davis)

MAC DAVIS

Girl I look inside of you
I can see the pain
Brush my lips across your skin
I can taste the rain
Somethin's hurtin', baby, way down
deep inside you
I can feel it in your touch
Baby, let me come and lay down here
beside you
Lord, I want you so much.

Baby I can kiss it and make it better
Kiss it, kiss it away
Let me kiss it and make it better
Kiss it, kiss it away.

Baby lay your head against my chest
Let me stroke your hair
Let me kiss away your tears
I can taste your lovin'.

We all need someone to cling to when
we're lonely
Someone more than just a friend
Baby, come and let your tears fall down
on me
I'll make you feel good again.

Baby, let me kiss it and make it better
Kiss it, kiss it away
I can kiss it and make it better
Kiss it, kiss it away.

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OUTLAW MAN

(As recorded by Eagles)

DAVID BLUE

I am an outlaw I was born an outlaw's
son

My legacy is the highway on the
highway I will run
In the one hand I've a bible in the other
I've got a gun

Don't you know me I'm the wanted one
Woman don't try to love me don't try to
understand

A life upon the road is the life of an
outlaw, life of an outlaw man.

Woman don't try to love me
Don't try to understand

A life upon the road is the life of an
outlaw

Life of an outlaw man.

Left mama Rita down in Santa Fe
Headin' for San Francisco in a fifty-six
chevrolet

All my friends are strangers who quickly
come and go

All my lovers in danger - I steal hearts
and souls.

(Repeat chorus)

On the Barbary Coast I live and leave
my sign

Movin' through the shadows to commit
my acts of crime

Some people call me able, some people
call me Cain

Some people call me sinner, some
people call me saint.

(Repeat chorus)

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ASHES TO ASHES

(As recorded by the 5th Dimension)

DENNIS LAMBERT

BRIAN POTTER

They're tearin' down the street where I
grew up
Like pourin' brandy in a dixie cup
They're paving concrete on a part of me
No trial for killin' off a memory.

Ashes to ashes, dust to dust
Can you find the milky way?
Long tall Sally and Tin Pan Alley
Have seen their dying day
Ashes to ashes, dust to dust
It'll never be the same but we're all
forgiven we're only livin'
To leave the way we came.

No sidewalk playground now to meet
my friend
They put up a road block at the rain-
bow's end
We're driving faster now than Orville
flew
We leave our mark on every single thing
we do.

Ashes to ashes, dust to dust
It's the way the west was won
Amos 'n' Andy and nickel candy
Have fallen to the gun
Ashes to ashes, dust to dust
It'll never be the same
But we're all forgiven, we're only livin'
To leave the way we came.

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COUNTRY HOE-DOWN

by Alan Mitchell

One of the biggest voices in country music is Kentucky's Round Mound Of Sound *Kenny Price*. The big man, down to 280 pounds at press time, stated recently, "I've got one of the biggest echo chambers in the world."

Kenny is the "jolly fat man" of country music. He must have a fine sense of humor. On his new RCA album, a St. Louis disc jockey wrote, "It's not that Kenny hasn't tried to do something about his weight. Each morning, Kenny chins himself five times, once for each chin."



KENNY PRICE

"Here Lives Country Music," an album paying special tribute to members of the Country Music Hall of Fame, is now on sale. Included in the album are the most famous musical selections by the performers and the wording on their Hall of Fame plaque read by *Tex Ritter* or *Eddy Arnold*. The Hall of Fame is accepting mail orders for the collector's item at \$5.23 each. Proceeds will be shared by the CMA and the Hall of Fame.

George "Goober" Lindsay, a "Hee Haw" regular, has completed sound tracks for a Walt Disney movie titled "Robin Hood" due for a Christmas release. Lindsay's voice is attached to a buzzard named Trigger. *Roger Miller* wrote two songs for the movie. Miller's voice goes to a rooster named Alan-A-Dale.

Tennessee Ernie Ford recently bought a 7000-acre cattle ranch outside Silver Dollar City, Missouri. However, word is that the purchase was made as an investment and that Ford plans to maintain his residence on the West Coast.

LaWanda Lindsey, who recently became part of the *Buck Owens* organization, is very serious about her future plans. She has said, "I plan to continue in country music as long as I am able to do my best 'cause I love it." She has also signed with Capitol Records.



LAWANDA LINDSEY

Could *Elvis Presley* be getting "bored" with his personal appearance tours? Some insiders have speculated that he is wanting more time to himself. However, critics insist that he is as good on stage as ever.

JMI Records' songstress *Jackie Burns* is recovering from surgery that removed her gall bladder.



JACKIE BURNS

The Country Music Association's annual radio survey indicates that there are over 1,000 stations playing nothing but country music. That's an increase of 25% over last year. Almost 1,500 other stations are playing country more than three hours a day.

Retotaling, straight-shootin', lay preaching *Jerry Clower* entertained the U.S. Industries Convention at Lake Placid,

New York's Playboy Club in July. Something new for him. Clower will be the featured entertainer at this year's Orange Bowl football game in Miami. His new MCA album is titled "Clower Power."

Jeanne Pruett's song "Satin Sheets" was taken on the recent Skylab mission. Astronaut *Pet Conrad* played it so many times over the space craft's stereo set that fellow traveler *Joseph Kerwin* reportedly told him, "That song is driving me crazy."

Singer *Del Reeves* broke his right leg recently working on his ranch outside of Nashville. However, he didn't call off his road schedule. He preferred performing with a cast to the knee.

Danny Davis remembers when times were so bad he had to model for a bow-tie manufacturer in return for publicity photos. Of course, he wasn't country then. Today, he and the Nashville Brass are one of Music City's most sought after groups and travel in a private plane complete with a personalized gold insignia on its tail.

Davis proved that it is not the instrument but the presentation of a song that makes it country. He insists that folks can enjoy his music "while the beans boil and the cornbread cooks."



DANNY DAVIS

Singer *Bobby Helms*, famous a decade ago for million sellers "Jingle Bell Rock" and "You Are My Special Angel," has decided to make records again after ten years absence. He has been in the nursing home business in Indianapolis, Indiana.

Tommy Overstreet has a new syndicated television show. One thing different about Tommy's show is his Nashville Express band.

(continued on page 53)

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ALL I NEED IS TIME

(As recorded by Gladys Knight & Pips)

GEORGE RENEAU

All I need is time
Then I'll get over you
A little at a time
A bit each day.

But mornin's here again
Just like the day before
But the only change is that
I love you more.

But all I need is time
Maybe a thousand years
Maybe a million tears
But I need time.

It took a lot of time
Till love was born in me
It's gonna take some time
For love to die.

Each and every day
I spend forgettin' you
Brings another night
I never quite get through.

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DAYDREAM

(As recorded by David Cassidy)

JOHN SEBASTIAN

What a day for a daydream
What a day for a daydreamin' boy
I'm lost in a daydream
Dreamin' 'bout my bundle of joy
And even if time ain't really on my side
It's one of those days for taking a walk
outside
I'm blowing the day to take a walk in
the sun
And fall on my face on somebody's new
mowed lawn.

I've been having a sweet dream
I've been dreamin' since I woke up to-
day

It's starring me in my sweet dream
'Cause she's the one makes me feel this
way

Even if time is passing me by a lot
I couldn't care less about the dues you
say I got

Tomorrow I'll pay the dues for dropping
my load

A pie in the face for being a sleepy bull
toad.

And you can be sure that if you're feel-
ing right

A daydream will last along into the
night

Tomorrow at breakfast you may prick
up your ears

Or you may be daydreamin' for a
thousand years.

What a day for a daydream
Custom made for a daydreamin' boy
And I'm lost in a daydream
Dreamin' 'bout my bundle of joy.

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Company, 1619 Broadway, New York,
N.Y.

I GOT A NAME

(From the 20th Century
Fox Motion Picture "The
Last American Hero")

(As recorded by Jim Croce)

NORMAN GIMBEL
CHARLES FOX

Like the pine trees lining the winding
road

I got a name, I got a name
Like the singing bird and the croaking
toad

I got a name, I got a name
And I carry it with me like my daddy did
But I'm living the dream that he kept
hid

And it's gonna make me free.

Like the northwind whistlin' down the
sky

I got a song, I got a song
Like a whippoorwill and a baby's cry
I got a song, I got a song

And I carry it with me and I sing it loud
If it gets me nowhere I'll go there proud
Movin' me down the highway
Rollin' me down the highway

Movin' ahead so life won't pass me by.

Like the fool I am and I'll always be
I got a dream, I got a dream

They can change their minds but they
can't change me

I got a dream, I got a dream
I know I could share it if you'd want me
to

If you're goin' my way I'll go with you
Movin' me down the highway
Rollin' me down the highway

Movin' ahead so life won't pass me by
Movin' me down the highway
Rollin' me down the highway

Movin' ahead so life won't pass me by.

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HOLLYWOOD

(continued from page 25)

Schlesinger. "Sabbatical" is the most accurate term to describe the move, he said, because no one connected with Bread sees it as more than a temporary measure.

The vacation from group requirements and obligations will permit members David Gates, James Griffin, Mike Botts and Larry Knechtel to pursue personal music projects free of the "Bread" designation that could prejudice audience or critical reaction, said Schlesinger.

There's so strong a Bread identity and sound nowadays, he continued, that it could hamper a fresh reaction to new directions each member might try were efforts to be made within the group framework.

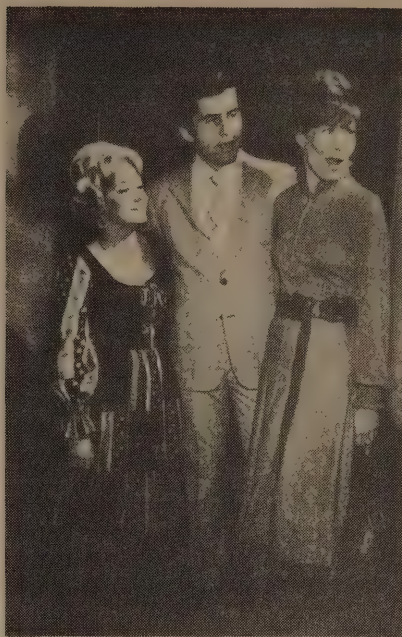
Gates, who has written half the Bread output to date, as well as produced all six Elektra albums, may use the sabbatical period to create an album outside the accepted Bread sound spectrum.

Griffin, writer of the other half and a co-producer, has been using available time apart from Bread to develop a rock opera with former group member Robb Royer.

Both Botts and Knechtel had continued with studio work, for other artists' record sessions, apart from their responsibilities with Bread, and each is expected to continue this at a greater pace.

The sabbatical decision was made at almost the same time the Record Industry Association of America certified the current "Best of Bread" LP as a Gold million-seller. The album presently ranks among the nation's Top 3.

Four other albums, "On the Waters," "Manna," "Baby, I'm-A Want You," and "Guitar Man," as well as two




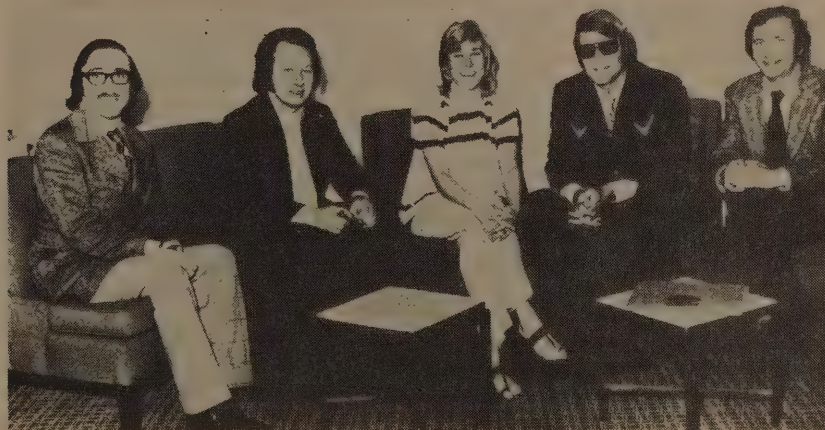
Our own Joyce Becker with James Farentino and wife Michele Lee. Michele's starring on Broadway in "Seesaw." James is still making "A Cool Million" for NBC.

singles, "Make It With You" and "Baby, I'm-A Want You," earlier were certified Gold.

Bread, organized in late 1969, was voted Best New Rock Group of the Year in 1970-71 (by Record World) and Top Rock Group of the Year in 1972 (by Billboard).

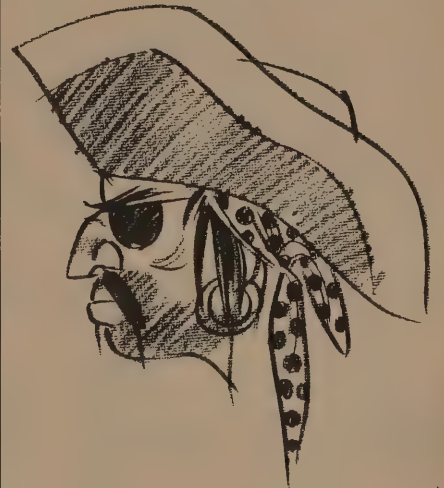
The group recently re-signed with Elektra.

No specific period of time has been designated for the sabbatical, manager Schlesinger said, adding in a manner that's become associated with the group's name, "Bread simply plans to loaf." 



It was a champagne party to celebrate Glen Campbell's and Anne Murray's triumph at London Palladium. Left to right: Bob Levinson, PR for Glen and Anne; Alan Kaupe, EMI Records, London; Anne and Glen, and Roy Featherstone, EMI.

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HITS OF THE '50'S

WHAT'S A MATTER, BABY (IS IT HURTING YOU?)

CLYDE OTIS
JOY BYERS

I know the reason you've been crying oh
yes

I heard she won't be needing you
How does it feel being the one left
behind?

What's a matter baby is it hurting you?

I know you found out she's been cheat-
ing oh yes

And I heard she even told you she was
untrue

How does it feel being on the outside
looking in?

What's a matter baby is it hurting you?

Remember when I needed you so bad?
Remember what you had to say?

You told me to go find another shoulder
to cry on

Then you laughed you laughed and you
walked away.

I know that you've been asking 'bout
me oh yes

I'm sorry but I've got somebody new
And my hurting is just about over
But baby it's just starting for you.

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THANK YOU PRETTY BABY

BROOK BENTON
CLYDE OTIS

I want to thank you pretty baby for giv-
ing your love to me

I want to thank you pretty baby for giv-
ing your love to me

My heart was locked up till you came
and set it free.

I'm gonna love you pretty baby
I'll love you till the end of time

I'm gonna love you pretty baby
I'll love you till the end of time

I want to thank your folks
For making you so divine.

Thank you for your loving ways
Thank you 'cause you've been so kind

I'm gonna take my time and thank you
Because you're mine all mine all mine

I'm gonna kiss you in the morning

Kiss you in the evening too

I'm gonna kiss you in the morning kiss
you in the evening too

I'm gonna spend my life loving no one
but you

I'm gonna spend my life loving no one
but you.

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DON'T BE CRUEL (To A Heart That's True)

OTIS BLACKWELL
ELVIS PRESLEY

You know I can be found
Sitting home all alone
If you can't come around
At least please telephone
Don't be cruel
To a heart that's true.

Baby, if I made you mad
For something I might have said
Please let's forget the past
The future looks bright ahead
Don't be cruel
To a heart that's true.

I don't want no other love
Baby it's just you I'm thinking of
Don't stop thinking of me,
Don't make me feel this way
Come on over here and love me,
You know what I want you to say
Don't be cruel
To a heart that's true.
Why should we be apart
I really love you
Baby, cross my heart.

Let's walk up to the preacher,
And let us say, I do
Then you'll know you'll have me
And I'll know I'll have you too
Don't be cruel
To a heart that's true.

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JEALOUS HEART

JENNY LOU CARSON

Jealous heart, oh jealous heart stop
beating

Can't you see the damage you have
done

You have driven her away forever
Jealous heart now I'm the lonely one
I was part of everything she planned for
And I know she loved me at the start
Now she hates the sight of all I stand for
All because of you oh Jealous heart.

You have filled my conscience full of sor-
row

For I know she never was untrue
Jealous heart why did you make her
hate me

Now there's nothing left but jealous you
Many times I trusted you to guide me
But your guiding only brought me tears
Why, oh why must I have you inside me
Jealous heart for all my lonely years.

Jealous heart why did I let you rule me
When I knew the end would bring me
pain

Now she's gone, she's gone and found
another

Oh I'll never see my love again
Through the years her memory will
haunt me

Even tho, we're many miles apart
It's so hard to know she'll never want
me

Cause she heard your beating jealous
heart.

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Publications, Inc.

I WANT YOU TO BE MY GIRL

MORRIS LEVY

Oh oh oh oh oh I love you baby
And I want you to be my girl (boy)

Well, come on, baby, let's go downtown
Rock, jump, kid around

I love you baby and I want you to be my
girl (boy)

Well, come on, baby, I love you so
I'll never never let you go

Come on, baby, will you treat me nice
Please don't put my love on ice I love

you baby

And I want you to be my girl (boy)
Come and take me by the hand

Tell me I'm your lover girl (man)
We'll have fun, just we two

You for me, me for you
Oh, oh oh oh oh oh oh oh oh oh oh

I love you baby and I want you to be my
girl (boy).

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HITS OF THE '50'S

I'M TOO FAR GONE TO TURN AROUND

CLYDE OTIS
BELFORD HENDRICKS

If I reach out to you like a child would do
Darling, don't let me down
I love you so, and I guess you know I'm
too far gone to turn around.

If I give you my heart, don't just tear it
apart
Don't treat me like dirt on the ground
Give me a break for heavens sake
'Cause I'm too far gone to turn around.

I'm too far gone to back up
I'm too far gone to stop
I'm flying high like a bird in the sky
Darling don't let me drop
I'm begging you, whatever you do
Don't turn my life upside down
I need you so, and I guess you know
I'm too far gone to turn around.

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MY BABY

PETER CHATMAN

She walked away this mornin'
She didn't even say a word
Lord she walked away this mornin'
She didn't even say a word
It was nothin' that I done
Just somethin' my baby heard.

Feel like screamin and cryin'
Well, that won't do no good
Lord, I feel like screamin' and cryin'
Well, that won't do no good
People tell me to stop worryin'
And oh—how I wish I could.

Never had the blues
As bad as this before
Oh, I never had the blues
As bad as this before
My baby's gone
People, I can't rest no more.

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HERE

DORCAS COCHRAN
HAROLD GRANT

Here, in this enchanted place;
Here, enclosed in your embrace
Here with you so near to me
Here is where I want to be
The world outside may be thrilled
By the treasures that people buy for

gold
But I would rather be thrilled
By the treasure that I alone can hold
Here, beside the warmth of you
Here, within a dream for two
Here, for all eternity
Here is where I want to be.

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THE BOLL WEEVIL SONG

CLYDE OTIS
BROOK BENTON

Let me tell you a story about Boll Weevil
Now some of you may not know
But a Boll Weevil is an insect and he's
found mostly where cotton grows
Now where they come from nobody
knows
But this is the way the story goes.

The farmer said to the Boll Weevil
"I see you're on the square."
Boll Weevil said to the farmer
"Yep, my whole fam'ly's here." We
gotta have a home
We gotta have a home.

The farmer said "Boll Weevil why'd pick
my farm?"
The Weevil just laughed at the farmer
said
"We ain't gonna do you much harm."
We're lookin' for a home, we gotta have
a home.

Boll Weevil said to the lightning bug
"I'd like to trade with you
If I was a lightning but I'd search the
whole night thru."
Searchin' for a home, searchin' for a
home.

Boll Weevil said to the farmer
"Sell your old machines
When we're through with your cotton
You can't buy gasoline."
Gotta have a home, gotta have a home.

Boll Weevil said to the farmer
"I'd like to wish you well."
Farmer said "Boll Weevil, I wish that
you were in!!!"
Lookin' for a home, lookin' for a home
You'd have a home all right, you'd have
a home.

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COLD, COLD HEART

HANK WILLIAMS

I tried so hard, my Dear, to show that
you're my ev'ry dream
Yet you're afraid each thing I do is just
some evil scheme
A mem'ry from your lonesome past
keeps us so far apart
Why can't I free your doubtful mind and
melt your
Cold cold heart.

Another love before my time made your
heart sad and blue
And so my heart is paying now for
things I didn't do
In anger, unkind words are said that
make the teardrops start
Why can't I free your doubtful mind and
melt
Your cold cold heart.

You'll never know how much it hurts to
see you sit and cry
You know you need and want my love
yet you're afraid to try
Why do you run and hide from life?
To try it just ain't smart
Why can't I free your doubtful mind and
melt
Your cold cold heart.

There was a time when I believed that
you belonged to me
But now I know your heart is shackled to
a memory
The more I learn to care for you the more
we drift apart
Why can't I free your doubtful mind and
Melt your cold cold heart.

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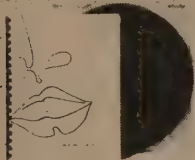
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SLY STONE (continued from page 15)

"When it gets to be a job, something's wrong," says Sly, and you've no doubt that he'll get out when that time comes. He just loves it too much. Not that there aren't other things he wouldn't like to try his hand at ... like acting.

"I think I'm the greatest actor in the world." And when he says it for the first time, he's absolutely serious. Does he mean as a performer? "No, an actor like on the stage or in the movies." Has he ever tried it? "No, but I just know I'm the best. There's a girl at CMA (Creative Management Associates, his agents), Stevie Phillips, who understands me. She's looking out for something for me. Then you'll see.

"I gotta write books. I haven't gotten that close yet but I will. And I want to write plays..."

He stops for a moment and thinks, and then that big smile is on his face again, only this time it looks like he's about to reveal a very funny—but true—secret about Sly. And sure enough, in a way he does.

"I'm a cowboy."

"Well, that explains the outfit," laughs your reporter. "But what do you really mean ... like an old-fashioned cowboy?"

"No, I don't think I'm old-fashioned. It's hard to explain..."

At that point, it's hard to explain anything, for the New York hotel-apartment which Sly makes his permanent East Coast home—he's also got a home on the West Coast—has become more crowded and noisy than it was when the camera equipment and the entire Columbia crew was there. Seems the shooting plus the interview has thrown the schedule way off, and friends, secretaries, go-fors and an enormous entourage are all waiting for Sly to go somewhere.

The next room is filled with people talking, and a piano is being played by somebody with a heavy hand. And suddenly, people are popping into the room we're in, wanting to know if he's ready to go. "He really has to go," they say, looking at me. I look at Sly.

"Not yet," he says, "not until you get what you came for." And then he turns to the intruders. "And tell whoever's playing that piano to get the—off! Don't quote me," he says, to me, laughing. At that point, the others are dismissed—all but one, a friend, who he hopes can help him explain the "cowboy" remark.

"Maybe if you knew my lifestyle ..." Which it turns out is also difficult to explain, unless maybe you've got a lifetime to explain it in.

"And sometimes, if you try to explain something like that, it doesn't exist anymore," Sly's friend says helpfully, and Sly seems to agree, but your writer looks just a little skeptical, so he tries to

go further with it.

"I live a life of love."

And love brings us back to the subject that Sly really does love best—music. "Sometimes I feel tied down—held back from things by other people's ideas. But you do the best you can with what's available, and you keep getting better all the time."

What kind of advice would Sly give a young musician—a kid that's trying to make it?

Sly is very thoughtful about this question. "That's hard to say without a specific kid in mind. Some kids, well, you might just tell them to grow up. Another kid ... well ... it would just depend on the kid."

And what's the best advice Sly ever got?

Again, there's a pause for thought. "Professor David Froelich, who knows a lot about life in the streets," he says slowly, "taught me how to make a \$49 trip on \$22."

To anyone who's tried making it at something he loves, the remark is more profound than it may seem on the surface. Nobody can tell you how to make it really—not on your own terms. They can only try to tell you how to survive—without money—until it happens.

And what if it hadn't happened for Sly?

"The truth prevails," says Sly, with an enigmatic grin.

"You mean that it's inevitable that you would have made it?"

"No, I mean I'd be playing somewhere—whether people knew me or not—and I'd be as good as I am now, even if nobody knew it."

Suddenly, there's a commotion, and part of the entourage is back with us again. "He really has to go..."

By this time I'm feeling guilty, not for holding him up, but because of all the evil thoughts I'd harbored on the way over. What I feared would turn out to be a monster had turned out to be a nice boy! Like I said, not modest, not just plain folks—but nice.

"It's okay if you want to go," I said apologetically.

"But did you get what you came for?" he wanted to know.

"I think so. Have you said it all—told the people what you want them to know?"

He thought for a moment, then asked, "Do you like me?"

"Sure," I said.

"Okay then."

I was surprised. It never occurred to me that Sly wanted to be liked—but he does—and he certainly is likeable.

"Oh, and I'm the greatest actor in the world," he laughed. "You got that, right?"

"Right! Anything else?"

"What I do is what I do," he says softly. "I've got no secrets."

And that's the truth about Sly—the way he tells it.



HOE-DOWN

(continued from page 47)

"We're not strictly country," Tommy explained recently. "We feel there is a vast audience that enjoys country music for various reasons. We've never got into rock or anything like that, but we do a lot of contemporary things."

Overstreet, once a pop singer and songwriter in Pat Boone's organization, feels his approach will attract more young people to the music form.

"We feel that country music needs the younger audience to sustain us," he said. "In this business, it's either feast or famine." By developing a young, loyal audience, he should feast for years to come.

Mayf Nutter grew up in small West Virginia mountain towns. Mayf has had a varied career in show business that has included playing Festus' cousin on television's "Gunsmoke" and being the leader of the "New Christy Minstrels" group. He seems to have found his niche in country music.



MAYF NUTTER

He stated recently, "I was born in an area of America where I lived country music. But I grew up with heavy rock. I have country in my soul. Why, I didn't even know what a steak was until I went to college. I'm not a hillbilly singer. I guess you can say my music is a combination of everything I have learned and experienced."

Porter Wagoner and business partner and manager Don Wardeh went to Alaska on their annual month-long vacation with teenage son Charlie. Previous father/son travels included trips to Mexico, Hawaii, and Europe.

MCA recording artist Jeannie Seely has a new LP titled "Damned Girl Singer." Stated the outspoken blonde, "Every gal in the business has been called this one time or another, so we thought it would be a novelty to label an LP with it." The liner notes are written by another "damned girl singer," Dottie West.



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Safety belts, when you think about it, it's a nice way to say I love you.

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GOOD GOLLY MISS MOLLY

(As recorded by Little Richard)

ROBERT BLACKWELL
JOHN MARASCALCO

Good golly Miss Molly
Yeah you sure like a ball
Well, good golly Miss Molly
Yeah you sure like a ball.

When you're shakin' and a shoutin'
Can't you hear your momma call?
Well, from the early, early mornin' to
the early, early night

When I caught Miss Molly rockin' at the
House of Blue Lights
Ooh good golly Miss Molly
Yeah you sure like a ball
When you're reekin' and a-rollin'
Can't you hear your momma call?

Well now momma, poppa told me
"Son, you'd better watch your step"
What I knew about Miss Molly
Gotta watch my daddy myself
Good golly Miss Molly
Yeah you sure like a ball
When you're shakin' and shoutin'
Can't you hear your momma call?

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Music, Inc.

WE'LL HAVE TO GO AWAY

(As recorded by Skylark)

KERRY CHATER
RENEE ARMAND

Tired yes I am
I thought we'd found a home
But life in the city is dark
And dirty and I guess we'll have to go
away.

Lonely yes I am
No one knows my name
We're lost in a place and no one has a
face
I guess we'll have to go away.

Sayin' goodbye's not easy
How will we ever explain
Everything looks like cardboard pictures
Fallin' apart in the rain
Runnin' yes I am
Wave goodbye to chains
If we're lookin' for a river that goes on
forever
I guess we'll have to go away.

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VISCIOUS

(As recorded by Lou Reed)

LOU REED

Viscious you hit me with a flower
You do it every hour
Oh baby you're so viscious
Viscious you want me to beat you with
a stick
Viscious you want me to beat you with
a stick
But all I've got's a guitar pick
Oh baby you're so viscious.

When I watch you come baby I just
wanna run far away
You're not the kind of person around I
wanna stay
When I see you walking down the street
I step on your hands and I mangle your
feet
You're not the kind of person that I'd
wanna meet
Baby you're so viscious, you're just so
viscious.

Viscious hey why don't you swallow
razor blades
You must think that I'm some kind of
gay blade
But baby you're so viscious
When I see you comin' I just have to run
You're not good and you certainly aren't
very much fun
I step on your hands and I mangle your
feet
You're not the kind of person that I'd
even wanna meet
Baby you're so viscious.

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WALKING ON BACK

(As recorded by Edward Bear)

BOB KENDALL

Walking on back
You said that I'd be walking on back to
your arms and I'm wonderin' that
I didn't see the light before
Had it right but I denied it
I thought your love was too one sided
but I know that there can be a time for
you
A time for me, a time for us to come to be
The way we always thought we'd be
together
I always knew I wanted to love
somebody
But I didn't know the way was like this.

Walking on back
Here I am I'm walking on back
For your love and I've been wonderin'
that
I didn't see the light before
I remember your parting smile
It said to me you knew I'd need a little
while
To while away the hours singing and
playing
Someone else's songs
Planning and praying for the moments I
spend with you
You make me want to stay away from
the dreams
And people that mislead me
Wake me, shake me
Don't you ever, ever forsake me my love.

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CYCLES

(As recorded by Rod McKuen)

GAYLE CALDWELL

So I'm down and so I'm out
But so are many others
So I feel like tryin' to hide
My head 'neath these covers
Life is like the seasons
After winter comes the spring
So I'll keep this smile awhile
And see what tomorrow brings.

I've been told and I believe
That life is meant for livin'
And even when my chips are low
There's still some left for givin'
I've been many places
Maybe not as far as you
So I think I'll stay awhile
And see if some dreams come true
There isn't much that I have learned
Thru all my foolish years
Except that life keeps runnin' in cycles
First there's laughter, then those tears
But I'll keep my head up high
Although I'm kind of tired
And my gal just up and left last week
Friday I got fired
You know it's almost funny
But things can't get worse than now
So I'll keep on tryin' to sing
But please just don't ask me how.

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TO KNOW YOU IS TO LOVE YOU

(As recorded by B. B. King)

STEVIE WONDER
SYREETA WRIGHT

To know you is to love you
But to know me is not that way you see
Cause you made me so happy
That my love for you grows endlessly
When I'm down and feelin' sad
You always comfort me

When I'm down and feelin' sad
You always comfort me
Baby to know you is to love you
Is to see you bein' free as the wind
Cause the power of your lovin' is too
strong to hold within
I know you and I think I love you
I know you and I think I love you
I know you and can't feel our love
Just growing, growing, growing, baby
Hey doggone it baby.

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LOVING ARMS

(As recorded by Dobie Gray)

TOM JANS

You could see me now
The one who said he'd rather be alone
The one who said that he'd rather roam
You could see me now you'd know
That I can't take the cold
And I can't take the pain
And I don't know how to get back
To your lovin' arms again.

I could hold you now
Just have a moment if I could make you
mine
Just have a while turn back the hands of
time

I might find a reason in my life
But I been too long in the wind
And too long in the rain
But I would never leave your lovin' arms
again.

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TWISTING THE NIGHT AWAY

(As recorded by Rod Stewart)

SAM COOKE

Let me tell you 'bout a place somewhere
up in New York way
Where the people are so gay
Twisting the night away
Here they have a lot of fun
Putting trouble on the run
Here you'll find the old and young
Twisting the night away
(You'll find them)
Twisting, twisting, everybody's feeling
great
(You'll find them) twisting, twisting,
twisting the night away.

Here's a man in evening clothes
How he got there I don't know
Man you oughta see him go
Twisting the night away
Dancing with the chick in slacks
She's a moving up and back
Man there ain't nothing like twisting
the night away
(You'll find them) twisting, twisting,
everybody's feeling great
(You'll find them) twisting, twisting,
everybody's feeling great
(You'll find them) twisting, twisting,
twisting the night away.

Let's twist, lean up, Lean back
Lean up, lean back
Watusi, now fly, now twist
We're twisting the night away.

Here's a fellow in blue jeans
Dancing with an older queen
Dolled up in her diamond rings
Twisting the night away
Man you oughta see her go
Twisting to the rock and roll
Here you'll find the young and old
Twisting the night away.
(Repeat chorus).

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IT HURTS SO GOOD

(As recorded by Millie Jackson)

PHILLIP MITCHELL

First you take my heart in the palm of
your hand
And you squeeze it tight
Then you take my mind and you play
with it all night
You take my pride and throw it up
against the wall
You take me in your arms baby bounce
me like a rubber ball
But boy, I'm not complaining what
you're doing to me
Cause this hurting feeling is so, so good
to me
Don't you know that it hurts so good,
don't you know it hurts so good.

Take my name, scandalize me in the
street
Anything you do or say is all right with
me
Turn right around and you make sweet
love to me
Oooh, ooh wee baby it sure is good to
me
Cause baby these things that you're do-
ing to me
It hurts so bad but it's worth all my
misery cause it hurts so good, it hurts so
good.

Boy, please don't ever take this hurt off
me
Cause it would hurt me worse if you
would ever leave
Even tho' sometimes it's so hard for me
to bear
I make myself hold out cause if it kills
me I don't care
Cause baby I don't want you to ever,
ever quit
It ain't no good till it hurts, a little bit
Cause it hurts so good
It hurts so good.

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EVERYONE'S AGREED THAT EVERYTHING WILL TURN OUT FINE

(As recorded by Steelers Wheel)

JOE EGEN
GERRY RAFFERTY

Riding on the subway watching all the
people stare
Everyone just listen they won't do any
talkin' oh no, oh no
They just sit there waiting, waiting
with their eyes
Don't ask any questions you won't get
an answer oh no, oh no
Everybody seems to have a good time
Nobody goes stepping out of line
Everyone's agreed that everything will
turn out fine
Everyone's agreed that everything will
turn out fine.
Movin' through the city
Makin' all the rounds
Tryin' different places didn't like the
faces oh no, oh no
And it's rollin' in the gutter
Throwing up my pride
Belly full of whiskey
Was it hard to swallow, oh no, oh no
Everybody seems to have a good time
Nobody goes stepping out of line
And everyone's agreed that everything
will turn out fine
Everyone's agreed that everything will
turn out fine.

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SATURDAY NIGHT'S ALRIGHT (For Fighting)

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

It's getting late have you seen my mates
Ma tell me when the boys get here
It's seven o'clock and I wanna rock
Wanna get a belly full of beer
My old man's drunker than a barrel full
of monkeys and my old lady she don't
care

My sister looks cute in her braces and
boots

A handful of grease in her hair.

So don't give us none of your
aggravation

We've had it with your discipline
Oh Saturday night's alright for fightin'
Get a little action in

Get about as oiled as a diesel train
Gonna set this dance a-light

Cause Saturday night's the night
I like Saturday night's alright, alright,
alright
Ooh.

Well they're packed pretty tight in here
tonight
I'm looking for a dolly to see me right
I may use a little muscle to get what I
need

I may sink a little drink and shout out
she's with me

A couple of sounds that I really like
Are the sound of a switch blade and a
motor bike

I'm a juvenile product of the working
class

Whose best friend floats in the bottom
of a glass ooh.

So don't give us none of your
aggravation

We've had it with your discipline
Oh Saturday night's alright for fightin'
Get a little action in

Get about as oiled as a diesel train
Gonna set this dance a-light

Cause Saturday night's the night I like
Saturday night's alright, alright, alright
ooh

Saturday, Saturday, Saturday, Satur-
day, Saturday Saturday, Saturday,
Saturday night's alright.

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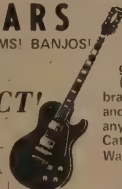
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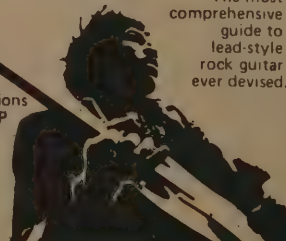
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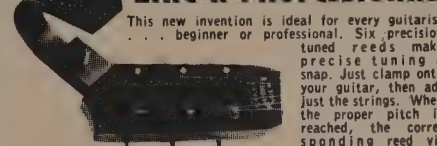
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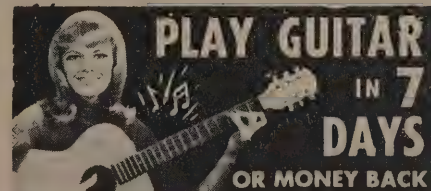
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BLACK OAK ARKANSAS

(continued from page 10)

manager from the start. They're all up there in Heaven, with their families, a community of musicians and philosophers in a way. And their aim ultimately is to spend all of their time there, raising their families, teaching their kids the right values.

Not that their public and their music isn't important to them, too. And there are so many plans for their professional future. "Change is the law of the universe," says Jim. "We want to be, musically, where nobody's ever been before. We may have balls to say it, but we want to be higher than anybody else. Like the place where the Beatles were getting. They were going somewhere, but they didn't stay together and didn't make it."

But togetherness is not something Black Oak will lose, he promises, not their desire to go higher and higher. "The bubble, the records, have been busted again and again in life. We want to be more than just good. We want to get to everybody."

That doesn't mean they'll abandon rock and roll — in case that thought gives you the terrors. They do want to add some more country to the sound. And they would like to get to the place in the way that some country favorites are — favorites forever that is, with the same kind of stability that makes an audience loyal to a performer until he dies. At this point, only country singers have that kind of stability. But could be that this unusual group with the big dreams could break the barrier in the rock field.

After all, as Jim puts it, they came out of "easy listening" by the "good time sound" to go on in their way to more serious things. Not that they are against the good-time sound. That's what it's all about — the sex, the drive, the raw energy and raspy earthiness. And they don't want to lose that. That's the salt of the earth, the authentic sex thing they have been after and captured. And it's a sound they feel is particularly part of this country. "You know, like in Jamaica they

have a certain kind of music that seems to fit the pace and the life of the place. Well, basic rocks fits our pace and life beat. And it fits the kind of freedom and truth we're all looking for. That's what makes music — truth."

That's why, although they're pretty heavy on sex — and don't plan to change that — they also dabble in social awareness and certain spiritual values. They also feel that as folks who've made it, celebrities, although they don't seem to love that word too much, they must have lives that are an example to others. But if you think that means cutting out the raunchiness — forget it. That's what they're trying to teach.

But what if money and time and showmanship were no object — if they could do anything they wanted to with no sweat of any kind — well, what would they be doing right now?

"Publicly," says Jim, "what we're doing right now. Once you've tasted the fruit of performing in front of an audience, well ...

"Privately, I'd love to canoe-ride and raise a family."

The rest of the boys felt pretty much the same. "I like what I'm doing," we heard over and over again. "I wouldn't be on the road as much maybe. I'd do more fishing. But I've got everything I need."

Except for one who wanted to go to outer space, "just to see what it was like and come back." And another who said, "I'd like to be a photographer for Penthouse."

"And he can't even take pictures," howled the others.

But mainly, "We do believe in showmanship — the visual as well as listening." And their act is a lot more than just music. It's exciting, looks absolutely choreographed — but instinctively choreographed, with a spontaneity that just isn't in overslick acts. Their motion flows from the music, until it finally gets to the kids.

"Our audiences usually git on with us — and we don't have to twist their arms." And like we said before, "It ain't no sin being horny and they dig it."

It certainly ain't been a sin for Black Oak. Their concern with and joy in sex has brought them nigh onto the pinnacle. They are successful, just the way they want to be and with very little compromise if any at all. They have their own musical favorites — Bob Dylan, Jimi Hendrix, Jerry Lee Lewis — when they even have time to give them a listen. But they have their own thing, envy no one, only want to be the one and only Black Oak Arkansas, who've been where no group ever has been before. And they're certainly more than half-way there and into even different fields. They'd all like to make a movie — act — and they've done the sound track for "The Bootleggers" and even appeared in it. But they'd like to do more — like video tapes. After all, they are a visual group — and you just can't see somebody on a record. And this group is something to see! Fact is, you've got to see 'em to believe em!

Yet, in their way, they've never left Arkansas. That's where their Heaven is — that's where they'll live and love and bring up their families. Right now, they are, without doubt, the touringest act going. They must hold some kind of record for getting their bodies from place to place, and the longest they've been home — now Heaven — in the last few years has been for about eight days. Even as we spoke with them, they were getting ready to go to Dogpatch, U.S.A., cartoonist Al Kapp's place, to dedicate the land they've given away. And even as you read this, they'll be getting ready for their first European tour. But more important is their dedication to their home state. Treated like barbarians, yes, and there's no doubt they feel the town and maybe even the state system has more than its share of wrong - doing and suppression. But they love it, won't leave it and feel they can correct more by just kind of hanging around whenever possible. They are constant contributors to civic causes and charities.

But then, Black Oak and Arkansas taught this group a lot. Banded together because of their mutual freakiness in the enemy camp, it made them a family in every sense of the word, and taught them to survive. "We had our togetherness," says Jim lovingly, almost passionately. "If you stay together long enough, you'll make it. It's been like a dream come true. Music has been our magic carpet. Work, music has been our magic combination for life. We'll always be together because that's what made us — what made the dream come true — and that dream has no limits.

"I remember when we didn't have a dime. Back home nobody believed in us. But after a while there were friends who helped us. We crashed with them, lived in a different place every day. They fed us. And they'd pay for performances with pies and chickens. And when there was nothing else, we lived in the woods."

And what would have happened if they hadn't made it finally — hadn't been able to pay back for some of those pies and chickens?



JOHN MAYALL

(continued from page 17)

greats of the jazz world, and he's blown his horn along with them—Ella Fitzgerald, Muddy Waters, Aretha Franklin. The list is too long to print here. By the way, he appeared in "Lady Sings the Blues", and primarily because, he himself, is among those greats.

As another great, Jimmy Witherspoon put it, "Red's the best damn horn. No one can touch those blues solos."

Freddy Robinson, on guitar, started strumming some twenty years ago. He's done his thing with Ray Charles, Jerry Butler, Little Walter and Howling Wolf. You can catch Freddy on his own album, "Black Fox."

Keef Hartley, drummer, came to work for Mayall back in '67, and holds the record as the musician who's worked for John the longest amount of time. Guess Johnny just hasn't plumbed all of his possibilities yet.

He's also got the Keef Hartley band, which doesn't do badly at all.

Victor Gaskin's career as a bass guitarist is almost legendary. He comes from a jazz background and has done time with Duke Ellington, the Jazz Crusaders, Paul Horn, Harold Rand, Mose Allison and Chico Hamilton.

Richard "Blue" Mitchell is "the man with the trumpet," a key personality in the Mayall organization. Born and raised in Miami, Florida, he's spent twenty years chewing on that trumpet. He's played with the greats, and he's recorded under his own leadership with Riverside, Blue Note and Main Stream records.

These are all men who've been their own bosses, but who's every sound is for the good of the big sound they're all trying to make. In short, they're professionals, and for a real pro, every number doesn't have to be a solo or an ego trip. It's the blues they're selling and they can sell them anywhere.

It's a tribute to John Mayall, Englishman, that he can tour the U.S.A., where blues is native, and still get the fans to come out and find something new and special in his music. He does the same with jazz and with the wedding of jazz and blues he's in love with right now.

"We have a format that is really open to a million moods," says John. "We really kind of cross into every kind of music, into everything. I know that the guys I'm working with know more than just a 12-bar, see? So with all this talent available, to make it more interesting, I try to do things which are outside that format."

"But the feeling is still the blues," he laughs.

We guess John will keep right on forming new bands, and hunting down new sounds until he finds what he considers the absolute ultimate in blues.

But we like the way he does it now.



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
EDGAR WINTER

(continued from page 39)

He once made an interesting experiment. He quit his group, the Legends, holed up by himself in a cabin for two weeks, and did nothing but listen to radio and tape deck, making what is possibly the most exhaustive study of top 40 hits to date. Then he redid them all into a package of "Hartman's Hits."

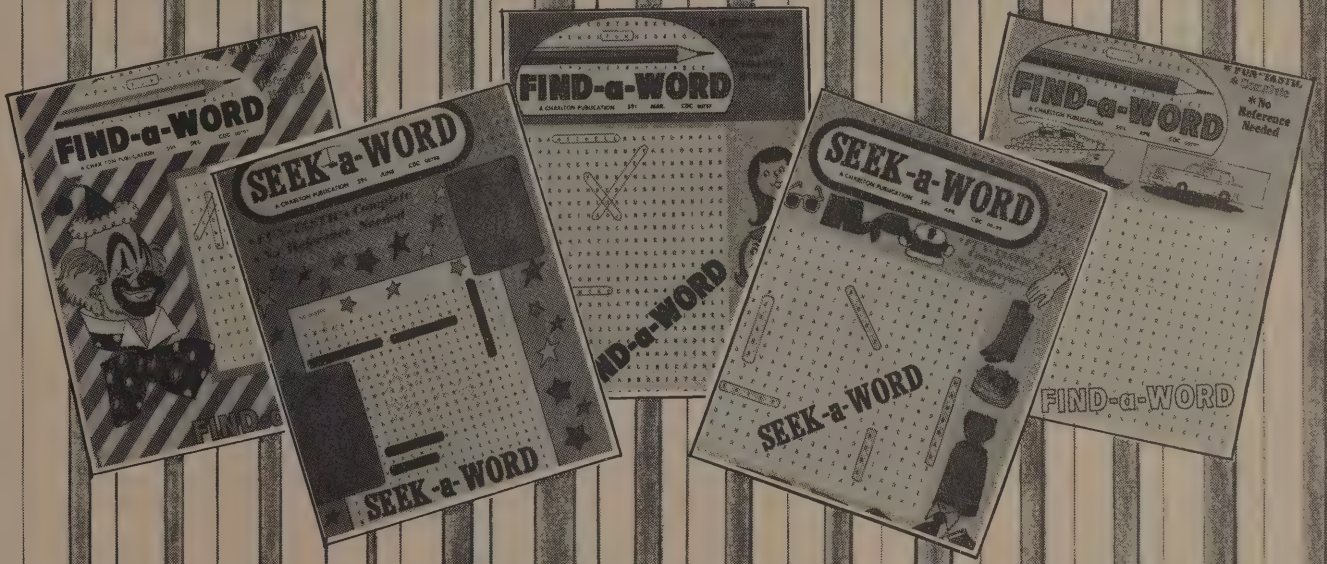
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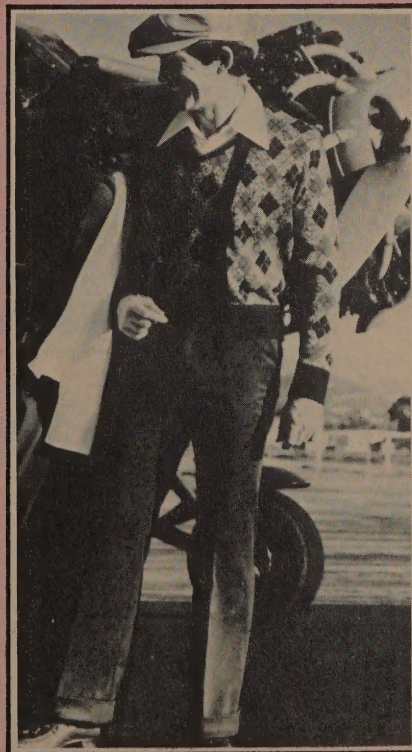
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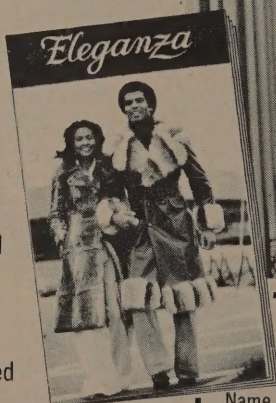
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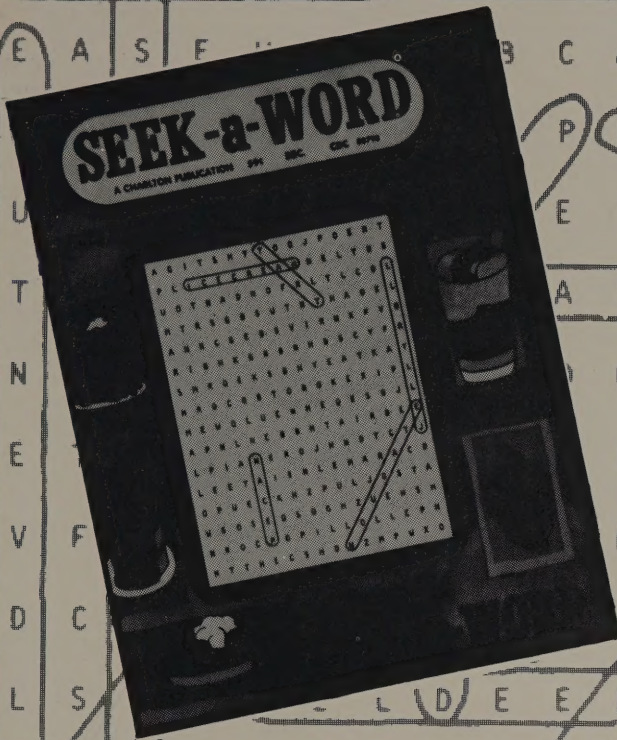
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